

The background features a teal gradient with a dark teal horizontal bar at the top. On the left, there are white silhouettes of two children with large, feathery wings, one above the other, and a dragon-like creature with wings and a long tail. The text is overlaid on the right side of the teal area.

# Young Children and the Arts:

## Making Creative Connections

A Report of the  
Task Force on Children's Learning  
and the Arts:  
Birth to Age Eight

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be recorded to ensure the integrity of the financial data. This includes not only sales and purchases but also expenses and income. The text suggests that a consistent and thorough record-keeping system is essential for identifying trends and making informed decisions.

Next, the document addresses the need for regular reconciliation. It explains that comparing the company's internal records with bank statements and other external sources helps to catch errors and discrepancies early on. This process is crucial for maintaining the accuracy of the books and preventing potential issues from escalating.

The document also highlights the significance of budgeting and financial forecasting. By setting a budget and regularly comparing actual performance against it, management can gain valuable insights into the company's financial health. Forecasting allows for proactive planning and the identification of potential risks and opportunities ahead of time.

Finally, the document stresses the importance of transparency and communication. It encourages open dialogue between management and stakeholders regarding the company's financial performance. Regular reporting and clear communication help to build trust and ensure that everyone is on the same page regarding the company's financial goals and challenges.



# Young Children and the Arts:

## Making Creative Connections

Written by  
The Task Force on Children's Learning  
and the Arts: Birth to Age Eight  
and

Sara Goldhawk, Senior Project Associate,  
Arts Education Partnership

Edited by  
Carol Bruce

Illustrated by  
David Wisniewski

Special thanks to The Coca-Cola Foundation and the American  
Federation of Teachers who provided generous financial support for  
printing this publication.



The Arts Education Partnership (formerly known as the Goals 2000 Arts Education Partnership) is administered by the Council of Chief State School Officers and the National Assembly of State Arts Agencies through a cooperative agreement with the National Endowment for the Arts and the US Department of Education. More than 100 national organizations committed to promoting arts education in elementary and secondary schools throughout the country have joined the Partnership to help states and local school districts integrate the arts into their educational improvement plans under the Goals 2000 legislation and other state initiatives.

Many organizations and individuals made valuable contributions to the preparation of this report. It was truly a collaborative effort and we appreciate the commitment of all involved, especially the members of the “working group” who developed this report from the subcommittee recommendations—Ellyn Berk, Bonnie Bernau, Jane Bonbright, Victoria Brown, Miriam Flaherty, Carol Sue Fromboluti, Sara Goldhawk, Doug Herbert, Kathleen Paliokas, Kristen Piersol, Deborah Reeve, Susan Roman, Barbara Shepherd, and Sheida White. A special thanks to Pat Spahr for her continued guidance and to Carl Andrews who developed the companion database.

We are grateful to David Wisniewski for contributing his illustrations for this report. Mr. Wisniewski is the Caldecott Medal-winning author and illustrator of *Golem*. He has written and illustrated many other children’s books.



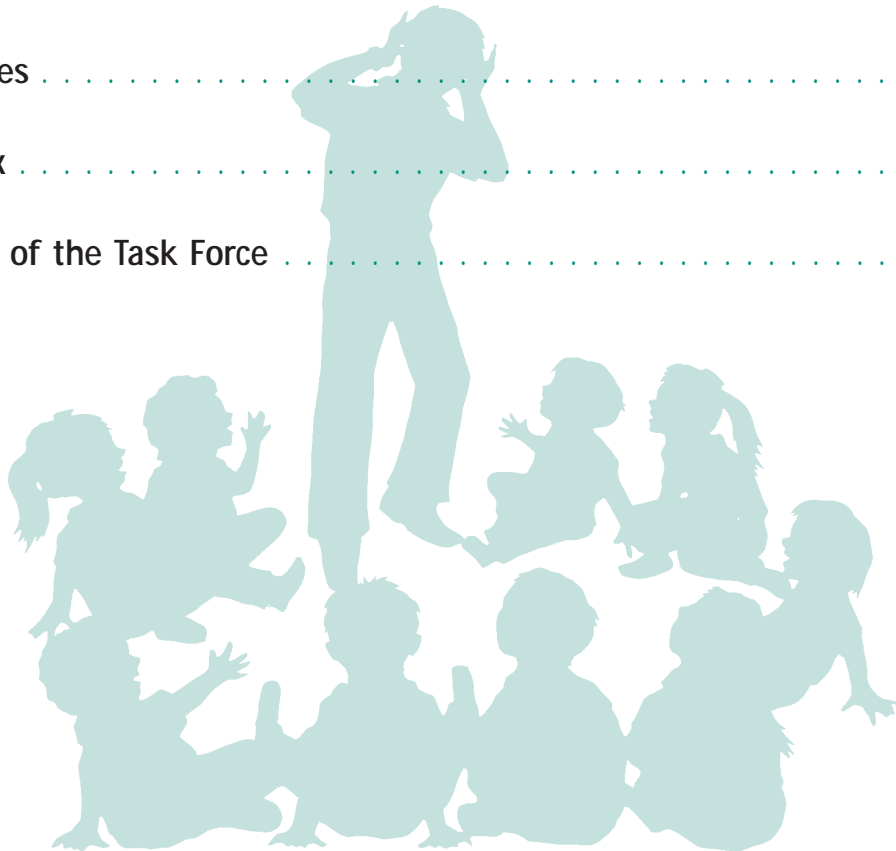
©1998, Arts Education Partnership

Arts Education Partnership  
Council of Chief State School Officers  
One Massachusetts Avenue, NW, Suite 700  
Washington, DC 20001-1431  
Phone: 202/326-8693  
Fax: 202/408-8076  
E-mail: [aep@ccsso.org](mailto:aep@ccsso.org)  
Web site: <http://aep-arts.org>

This report may be reprinted with attribution and full credit to the Arts Education Partnership.

# Contents

Introduction . . . . .	v
Purpose . . . . .	vi
Focus on Early Childhood Development and Education . . . . .	1
Guiding Principles . . . . .	2
Guiding Principles in Action . . . . .	3
Children’s Developmental Benchmarks and Stages: A Summary Guide to Appropriate Arts Activities . . . . .	6
Recommendations . . . . .	15
References . . . . .	16
Appendix . . . . .	18
Members of the Task Force . . . . .	24





*“Every child is an artist.  
The problem is how to remain an artist when he grows up.”*

*Pablo Picasso*

## Introduction

Today, unprecedented national attention is being focused on early childhood development. Policy makers, educators, and concerned citizens across the country are working to ensure that all children have the early experiences necessary for health, well-being, and optimal learning. In 1997, two White House conferences focused on early childhood—one on recent research on brain development, and a second on early childhood care and education. Both helped to fuel increased public conversation and action, from the halls of government to grass roots community organizations. Lawmakers in at least 20 states have voted to expand funding for programs that serve preschool children. Officials in some states are supplementing federally-funded Head Start programs with state dollars because only 40 percent of the children eligible for the program are actually receiving services. Other states have appropriated funds for pre-kindergarten programs for all children, regardless of family income.

The current focus on early childhood is by no means limited to the three- to five-year-olds who are typically thought of as “preschoolers,” or to school-age children between the ages of five and eight. Early childhood education begins the moment a child is born. Recent neuroscientific research on infant brain development has provided reinforcement for what psychologists and educators have long believed: that experience in the first three years of life has a powerful influence on life-long development and learning.

As a result of new technologies that permit us to see into the brain, we now know that early experience not only has a psychological impact on development, it also has a physical impact on the neural pathways that allow a child to understand and process information effectively and to manage emotion. With that in mind, ongoing public engagement campaigns are being developed to teach parents and other care givers about the experiences that are most essential to infant development. And, in all parts of the country, health, education, and human service organizations are reaching out in new ways to support parents and other care givers in applying what they know.

A close look at what constitutes the best kind of experience for infants and young children leads quickly to the arts. From a baby’s first lullaby, to a three-year-old’s experimentation with finger paint, to a seven-year-old’s dramatization of a favorite story, developmentally appropriate arts experience is critical. For all children, at all ability levels, the arts play a central role in cognitive, motor, language, and social-emotional development. The arts motivate and engage children in learning, stimulate memory and facilitate understanding, enhance symbolic communication, promote relationships, and provide an avenue for building competence. The arts are natural for young children. Child development specialists note that play is the business of young children; play is the way children promote and enhance their development. The arts are a most natural vehicle for play.

The extraordinary level of attention focused on early childhood programs today and the importance of the arts to that endeavor provided us with a unique opportunity to bring together educators and artists to ensure the full and appropriate integration of the arts into early childhood learning. To that end, the Goals 2000 Arts Education Partnership established the Task Force on Children’s Learning and the Arts: Birth to Age Eight. The work of the Task Force began with the development of a position paper that makes a case for the role of the arts in early childhood learning.

The Task Force’s work continues with the documentation of relevant research findings, resources and materials, guiding principles, and model programs that link research to best practice. Beyond that broad work, the Task Force, in partnership with the US Department of Education’s America Reads Challenge, is striving to define and promote the role of the arts in literacy development. All of the work of the Task Force aims to support Goal One in the National Education Goals: that all children will start school ready to learn.

As co-chairs of this Task Force, we appreciate the efforts of everyone involved and we are grateful for the chance to carry forward this important message about children’s learning and the arts. Our hope is that this report will unite early childhood educators, care givers, parents, arts education specialists, and artists around a set of common principles, resources, and recommendations designed to embrace the arts as essentials to all aspects of care and education for young children.

Dr. Martha Farrell Erickson  
Children, Youth and Family Consortium  
University of Minnesota

Miriam C. Flaherty  
Wolf Trap Foundation for the  
Performing Arts

## Purpose

The purpose of the Task Force on Children’s Learning and the Arts: Birth to Age Eight is to help guide organizations that specialize in the arts and are concerned about early childhood education in developing arts-based early childhood programs and resources and in linking the arts to the literacy of young children.

The purpose of this document is to begin to identify examples of activities, programs, research, and resources that exemplify each of the guiding principles presented. Additionally, the goal is to build a common language between the early childhood and arts education sectors in order to share current knowledge about the needs of children, the nature of their development, and the role of the arts in their lives.

The statements in this report are designed to be used as a framework for developing and implementing arts-based early childhood programs and resources. This framework suggests that children’s learning in the arts can best be established through dialogue among professionals specializing in early childhood and the arts, parents, and care givers.







## Focus on Early Childhood Development and Education

A number of recent major national reports and initiatives inform the discussion between the arts and early childhood communities regarding the role of the arts in the learning and development of young children. For more information about these reports and initiatives, see the References section.

- A nationwide survey of kindergarten teachers regarding school readiness resulted in the 1991 report, *Ready to Learn: A Mandate for the Nation*, by Ernest Boyer of the Carnegie Foundation for the Advancement of Teaching. The report was influential in providing documentation in support of the first of the National Education Goals: All children will start school ready to learn.

- With a focus on ages 3-10, the Carnegie Task Force on Learning in the Primary Grades recommends in its 1996 report, *Years of Promise*, that all of the institutions involved in a child's life—including families, preschool, after-school programs, and elementary schools—should provide quality care and educational programs. It also calls on government leaders to enforce the guidelines of the Children's Television Act of 1990 and to promote high-quality programming for young children, and it urges business leaders to develop local partnerships to provide access to creative learning tools and technologies for all children.

- The need for a well-organized system of child care and early childhood education with increased learning opportunities for children is recommended in *Not by Chance: Creating an Early Care and Education System for America's Children*, a 1997 report from The Quality 2000 Initiative. This system would include linkages between community resources and would engage parents in the process by increasing collaborations with family support programs.

- The National Research Council reports that the problems many children face in learning to read could be prevented with high-quality instruction that incorporates a range of language-building activities and early exposure to stories and books. The 1998 report, *Preventing Reading Difficulties in Young Children*, highlights the importance of games, songs, and poems that emphasize rhyming or manipulation of sounds in developing language skills. It recommends that early childhood professionals understand children's language development; learn about their sense of story, concepts of space, and fine motor development; and learn how to instill motivation to read.

- The America Reads Challenge is a national initiative of the US Department of Education, supported by the White House, to mobilize communities to help all children read well and independently by the end of third grade. The initiative has raised awareness of the crisis in young children's literacy rates and has spurred a nationwide increase in community collaboratives.

- The President and First Lady held a White House conference in the fall of 1997 that brought together parents, care givers, business leaders, and child care experts to focus on critical child care issues. Recommendations from the conference include highlighting the roles that everyone—including members of community groups, policy makers, child care providers, and business persons—can play in addressing the needs of young children.

- An increased awareness of the needs of young children has been generated in part by the *I Am Your Child* campaign, which urges a series of actions to improve the conditions of children from birth to age three. The campaign urges parents to “talk, sing and read to your child. All of these interactions help your child's brain make the connections it needs for growth and later learning.” The campaign also urges parents to encourage learning through safe exploration and play.

# Guiding Principles

All three of the following principles should be used to guide the development of arts-based programs and resources for young children. Each Guiding Principle must be thoroughly integrated in all resources for young children.

## FOCUS: The Child

**PRINCIPLE: Children should be encouraged to learn in, through, and about the arts by actively engaging in the processes of creating, participating in/performing, and responding to quality arts experiences, adapted to their developmental levels and reflecting their own culture.**

A child-centered curriculum is based on the assumption that the learner is the primary focus within the learning experience and environment. Some research in this area reveals that children's art is a result that arises from children's play. To make the most of this learning opportunity, some facilitation by adults is required.

As they engage in the artistic process, children learn that they can observe, organize, and interpret their experiences. They can make decisions, take actions, and monitor the effect of those actions. They can create form and meaning where none existed before. The arts experience becomes a source of communication and interaction for children and adults.

Studies are beginning to show that stages of artistic development are no more than approximations or informed predictions of what most children will do at a certain age, given the quantity and quality of arts experiences that are available to children in the cultures of their homes, communities, and schools.

## FOCUS: The Arts Experience

**PRINCIPLE: Arts activities and experiences, while maintaining the integrity of the artistic disciplines, should be meaningful to children, follow a scope and sequence, and connect to early childhood curriculum and appropriate practices. They also may contribute to literacy development.**

Young children need increasing competence and integration across domains including words, gestures, drawings, paintings, sculpture, construction, music, singing, drama, dramatic play, movement, and dance. Children learn more through meaningful activities in which the arts are integrated with other subject or content areas. Activities that are meaningful and relevant to children's daily life experiences provide opportunities to teach across the curriculum and assist children in seeing the interrelationships among things they are learning.

Arts experiences that recognize children's active role in learning offer many opportunities for them to construct and elaborate meaning communicated through language and other expressive modes.

## FOCUS: Learning Environment and Adult Interactions

**PRINCIPLE: The development of early childhood arts programs (including resources and materials) should be shared among arts education specialists, practicing artists, early childhood educators, parents, and care givers; and the process should connect with community resources.**

Children need interested adults and others to listen to their plans, respond to their ideas, and offer assistance and support for their explorations. The appropriateness of the learning process and content is

predicated on the developmental level of the child. Therefore, planning must first be child-centered, then content relevant. The developers of an arts curriculum should have a basic understanding of the child's cognitive, physical, and socio-emotional development, and be familiar with arts education resources.

Some research indicates that young children cannot participate in artistic activities without appropriate materials, sufficient time, adequate space, and the opportunity to be engaged by adults. Different experiences result from a child's solitary exploration of materials and the engagement in the stimulating process of creating art.

## Guiding Principles in Action

The following are examples of how the Guiding Principles can be put into action in developmentally appropriate arts experiences for young children.

### FOCUS: The Child

Children are active learners, drawing on direct physical and social experience as well as culturally transmitted knowledge to construct their own understandings of the world around them.

#### **Meaningful arts activities for infants and toddlers:**

- Draw from the best and simplest elements of the visual and performing arts.
- Are language rich and centered around one-on-one interactions with a significant adult.
- Reflect a child's environment and every day life and develop these experiences into different art forms.
- Are embellished with encouraging language from adults and can be a source of sensory stimulation.
- Provide a balance of sensory stimulation (using sounds, movement, etc.) that is sensitive to cues and signals of the child.
- Reinforce early language and literacy skills as adults connect language to toddlers' activities.
- Include adult imitation and repetition in response to a child's interests.

#### **Arts activities for preschool children:**

- Allow for child-initiated choices and action within the arts activity.
- Engage children in process-oriented activities to explore, create, and reflect on their own art and their experiences in the arts.
- Emphasize process over product.
- Foster imagination and have their origins in children's play.
- Should initiate children into child-friendly and appropriate performance, presentation, and audience roles.
- Connect to children's experiences and knowledge.
- Include repeated contact sessions with art form(s), draw upon progressive opportunities for involvement, and provide links to real life.
- Evolve from and encourage interest in children's literature.
- Reinforce children's language and literacy development.

### **Arts activities for children in the early grades:**

- Reinforce child-directed opportunities of expression and exploration.
- Engage children in creating, reflecting, and presenting their own art in child-friendly environments and settings.
- Build upon the curricular goals and sequential skills of each artistic discipline and make interdisciplinary connections with learning across subject areas.
- May lead to performance or presentation of children’s artwork when they are socially, emotionally, physically, and developmentally ready.
- Emphasize the process of learning the arts and are not solely dependent on finished products.

### **FOCUS: The Arts Experience**

Through arts education, very young children can experience nontraditional modes of learning that develop intrapersonal, interpersonal, spatial, kinesthetic, and logic abilities, skills, and knowledge, as well as traditional modes of learning that develop mathematical and linguistic abilities, skills, and knowledge. Because children learn in multiple ways, activities should reflect these multiple ways of knowing and doing.

#### **Well-conceived arts activities:**

- Are balanced between child- and adult-initiated activities, reflective and active activities, indoor and outdoor activities, and group and individual activities.
- Provide many opportunities for child-initiated action. Children need to make their own choices and see their choices acted upon.
- Are stimulating and contain quality materials for children to use, including a selection of books and arts materials.
- Allow children time to repeat and practice new skills.
- Focus on children’s experiences and the process of learning the arts rather than on isolated tasks or performance goals.
- Encourage expression and imagination.
- Are flexible in structure, allow for improvisation and encourage spontaneity.
- Should introduce children to works of art—including performances, exhibitions, and literature—of the highest quality that are developmentally appropriate in content and presentation.

### **FOCUS: Learning Environment and Adult Interactions**

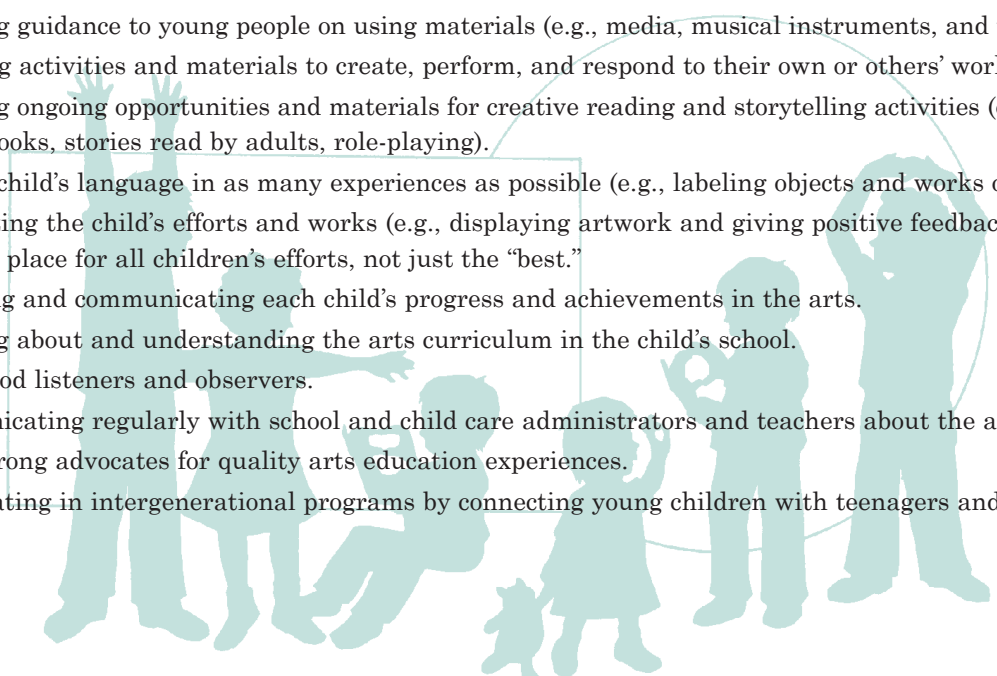
#### **Arts and cultural organizations working with young children should:**

- Be guided by early childhood specialists and understand what children are capable of doing in and understanding about the arts. Development occurs in a relatively orderly sequence, with later abilities, skills, and knowledge building on those already acquired. Terms and explanations need to align with the developmental stages of children’s abilities to comprehend concrete vs. abstract; understand metaphors, causality, and connectedness; and experience empathy.

- Ensure that the organization’s programs for young children reflect awareness of children’s cultures.
- Ensure that artists working in early childhood programs have experience working with young children, or provide appropriate training and professional development.
- Involve key stakeholders in setting program goals and outcomes as well as designing, planning, and assessing programs. (Key stakeholders include parents, board members, community and business leaders, etc.)
- Provide opportunities for children and their families to experience performances and/or exhibits together.
- Provide information to teachers about their venue before children attend, and accommodate the needs of young children in their venue (seating, number of ushers, moving young children through the space, etc.).
- Provide parents, care givers, and teachers resource materials that include simple arts activities they can do with children to extend the performance/exhibit experience and references regarding related children’s literature.

**ALL adults can enhance or extend the effectiveness of arts activities with young children by:**

- Working together to create a learning community that includes arts specialists, artists, parents, families, care givers, teachers, and educational consultants.
- Planning arts activities that reinforce the learning activities of the child care program, classroom, and home setting (including cultural events and customs).
- Being familiar with young children’s stages of development.
- Participating in arts activities with children where they feel comfortable, and where they feel their talents exist.
- Relying on current materials and resources to inform the planning of arts activities with children.
- Recognizing that play is a critically important vehicle for children’s social, emotional, and cognitive development as well as a reflection of their development.
- Guiding children but avoiding rigid performance or presentation rules and structures.
- Facilitating developmentally appropriate child-initiated and child-centered activities or projects in the arts.
- Providing guidance to young people on using materials (e.g., media, musical instruments, and technology).
- Providing activities and materials to create, perform, and respond to their own or others’ works of art.
- Providing ongoing opportunities and materials for creative reading and storytelling activities (e.g., puppet shows, books, stories read by adults, role-playing).
- Using a child’s language in as many experiences as possible (e.g., labeling objects and works of art).
- Recognizing the child’s efforts and works (e.g., displaying artwork and giving positive feedback) and having a place for all children’s efforts, not just the “best.”
- Recording and communicating each child’s progress and achievements in the arts.
- Inquiring about and understanding the arts curriculum in the child’s school.
- Being good listeners and observers.
- Communicating regularly with school and child care administrators and teachers about the arts program.
- Being strong advocates for quality arts education experiences.
- Participating in intergenerational programs by connecting young children with teenagers and young adults.



## Children's Developmental Benchmarks and Stages: A Summary Guide to Appropriate Arts Activities

This chart offers information about children's developmental stages from birth to age eight, and includes examples of arts activities that children can do and that adults can do with children at different stages of development. The examples provided take into consideration the different domains of children's development (e.g. cognitive, linguistic, physical and socio-emotional). They are intended to illustrate the types of activities that are appropriate for young children and should be used by organizations as a reference tool. Organizations are encouraged to expand the examples before sharing this chart with parents. (Consult the References and Appendix sections of this report for information on resources that can be used to expand the examples.) The Task Force recommends using *Developmentally Appropriate Practice in Early Childhood Programs*, a resource guide from the National Association for the Education of Young Children, as well as *Prekindergarten Music Education Standards from MENC—The National Association for Music Education* as supportive guides.

**NOTE:** All children grow and develop at different rates. It is important to recognize that children's developmental growth varies, and these benchmarks suggest a range of actions that are considered normal. Adults should follow children's cues as a signal for determining their developmental needs. Adults concerned that a child is not developing appropriately should check with the child's pediatrician.

### Young Babies

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p><b>Young Babies</b></p> <p>When babies are awake, they can be nurtured through sights, sounds and gentle touches.</p> <p>Babies should stay calm and in a regular routine (e.g., don't let babies cry for long periods of time).</p>	birth to three months	<ul style="list-style-type: none"> <li>• Sleeping, sucking, grabbing, staring, listening, crying, and making small movements.</li> <li>• Use facial expressions such as smiling and frowning to express their needs.</li> <li>• Respond to voices, both loud and soft tones, by turning their heads and moving their arms and legs.</li> </ul>	<ul style="list-style-type: none"> <li>• Stimulate eye movement and auditory development through contrasting images (e.g., black and white or colored objects) and voices (speaking or singing).</li> <li>• Increase awareness of space, movement and sound by hanging mobiles, playing soothing music, and making animated faces. Babies discover that they can change what they see, hear, and touch.</li> </ul>	<ul style="list-style-type: none"> <li>• Watch for babies' cues and signals, such as a response to music and objects (cues include smiles and reaching).</li> <li>• Allow babies to hear soothing music, birds singing, water babbling, and other soft sounds.</li> <li>• Hang mobiles within a foot of the eye line. Sing, talk and read books to babies.</li> <li>• Use gentle movement when holding babies (e.g., rocking and swaying).</li> </ul>

## Young Babies (cont.)

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p><b>Young Babies</b></p> <p>Holding, cradling, and hugging will nurture babies and develop their sense of touch and space.</p> <p>Young babies show pleasure by looking intently, joyful smiling and laughing, arm and leg movements, and other gestures.</p>	<p>three to eight months</p>	<ul style="list-style-type: none"> <li>• Respond to people's voices by turning their head and eyes.</li> <li>• Vocalize with some intonation and begin making repetitive sounds.</li> <li>• Respond to objects and people they can see and touch, and voices and music they can hear.</li> <li>• Make meaningful noises, coo, and babble.</li> <li>• Respond to friendly and angry tones of others' voices.</li> <li>• Will begin to be able to roll over and sit upright by the end of this stage.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Encourage recognition of new aspects in the environment by touching objects, and hearing adults name them, and observing functions.</li> <li>• Stimulate innate sense of discovery through music and movement, through shaking a rattle, or swaying to the notes of a violin, flute, or guitar (or other music).</li> <li>• Build vocal skills through stories and songs; encourage expression by making faces, gestures, and sounds.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Begin to place rattles or appropriate toys with textures and sounds in babies' fists.</li> <li>• Encourage babies to reach and sway arms.</li> <li>• Use appropriate soft and colorful materials for babies to touch (e.g., blankets or toys).</li> <li>• Use vocal sounds to express feelings, such as happy and surprised.</li> <li>• Encourage babies to laugh and smile by rhyming, singing, and using pat-a-cake type gestures.</li> <li>• Use nap time to read nursery rhymes and sing lullabies.</li> </ul>



## Crawlers and Walkers

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p>Crawlers and walkers are able to see and begin to know how things work.</p> <p>They experiment with their world and use their senses to understand everything by touching, seeing, hearing, etc.</p> <p>They also need extra attention and supervision (especially as they begin to crawl and walk). They need someone to talk to them about what they see and hear.</p>	eight to 18 months	<ul style="list-style-type: none"> <li>• Experience new senses of adaptation and anticipation (e.g., through hide-and-seek, peek-a-boo).</li> <li>• Become more deliberate and purposeful in responding to people and objects.</li> <li>• Comprehend simple words and intonation of language (such as “all gone,” and “bye-bye”).</li> <li>• Begin speaking and actively experiment with their voice.</li> <li>• Can follow simple instructions, especially with visual or vocal cues.</li> <li>• Hold large crayons, move them between hands, and make marks on paper.</li> <li>• Can place blocks one on top of the other.</li> <li>• Demonstrate continuous vocabulary growth up to 30 words.</li> <li>• Crawl, pull self up, walk, climb and may begin to run.</li> <li>• Actively show affection and express positive and negative feelings.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Encourage imitation of voices, sounds, and movements.</li> <li>• Expose them to different sounds and movements that others make.</li> <li>• Allow exploration of the different sounds they can make with their voice or by clapping their hands.</li> <li>• Teach motor skills by using simple musical instruments such as toy drums and xylophones.</li> <li>• Teach repetition of patterns in voice, movement, and sounds as well as texture and colors in images and objects.</li> <li>• Develop balance by simple dance movements while sitting or standing.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Move to different play areas to see nature, people, and images. Talk about what the children see.</li> <li>• Play music and move the children’s feet, legs, and hands to the beat.</li> <li>• Explore shapes and colors of everyday objects (e.g., clothing, cereal boxes, etc.). Talk about what is around them and make up songs to go with what they see and hear.</li> <li>• Hang pictures at eye level. Name, describe, and point to items in the pictures.</li> <li>• Use character voices and gestures when reading stories.</li> <li>• Provide opportunities to explore safe and appropriate media in visual arts (e.g., finger painting with water, drawing with crayons).</li> </ul>



## Toddlers

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p>Toddlers move quickly and with greater skill during this phase. They begin teaching themselves and learn from watching other children.</p> <p>Words become associated with movement and accompanying body sensations.</p> <p>Identity becomes an important issue during this stage, tied to increasing independence.</p>	<p>18 to 24 months</p>	<ul style="list-style-type: none"> <li>• Copy others' actions and voices, speak in two-word (short) sentences, name objects, and can look at books on their own.</li> <li>• Build thoughts, mental pictures, and verbal labels associated with learned concepts.</li> <li>• Can stand on tiptoes, catch a ball with arms and chest, and walk up and down stairs.</li> <li>• Unbutton large buttons, and unzip large zippers.</li> <li>• Begin to match and sort and learn where objects belong.</li> <li>• Show curiosity and recognize themselves in a mirror or photograph.</li> <li>• Demonstrate vocabulary growth up to approximately 200 words.</li> <li>• Use words to express feelings.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Children learn to make aesthetic choices such as what color to paint the sky and what songs they like to sing.</li> <li>• Encourage imagination and pretending by prompting children to move like a cat through a jungle or dance like an imaginary character to music.</li> <li>• Build vocabulary through drama, role playing, and acting out stories (with puppets or pictures). Acting out stories also generates questions and allows for multiple answers.</li> <li>• Learn about feelings through songs, poems and stories.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Activities with items as simple as a paper plate, non-toxic paint, and play dough are appropriate. Allow children to explore and experiment with materials (with supervision).</li> <li>• While listening to music, dance and move while holding their hands.</li> <li>• While dressing children, pretend socks are puppets or animals.</li> <li>• Recreate children's favorite stories or routines.</li> <li>• Build a library of books and take weekly trips to the local library.</li> <li>• Show and tell stories from photographs.</li> <li>• Have simple musical/percussion instruments available to play.</li> <li>• Visit children's museums and appropriate child-friendly exhibits and performances.</li> </ul>

## Toddlers (cont.)

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p>Toddlers become increasingly coordinated in their movements and gestures at this time.</p> <p>Language development increases rapidly, and they begin counting up to five.</p> <p>They develop an interest in other children and being near them.</p> <p>They begin developing an interest in pretend play.</p>	24 to 36 months	<ul style="list-style-type: none"> <li>• Develop symbolic thought and build mental concepts or mental pictures.</li> <li>• Make first representational drawings.</li> <li>• Engage in self-directed imaginative play.</li> <li>• Listen, repeat, and experiment with words on an increasing basis. Speak in sentences with three or more words.</li> <li>• Understand self in relation to others.</li> <li>• Can paint with large brush and tear paper.</li> <li>• Complete a form puzzle with large knobs.</li> <li>• Begin to turn pages one at a time.</li> <li>• Can repeat representative gestures and motions such as “Itsy, Bitsy Spider,” or “I’m a Little Teapot.”</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Develop problem solving skills and empathy by predicting what will happen next and pretending to be favorite characters in books, stories, or songs.</li> <li>• Help to develop analytical skills by listening and responding to music, poems, drama games, and looking at visual art and describing the details.</li> <li>• Promote physical development and self-confidence through dance and creative movement. Children learn how to use different parts of their body to express themselves.</li> <li>• Drawing, painting, games, and songs promote different concepts such as loud and quiet, hard and soft, light and dark, etc.</li> <li>• By stringing beads or drawing on paper, hand coordination is developed.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Continue to build on experiences in music, drama, dance, and art and make arts-based activities a daily routine.</li> <li>• Incorporate singing, storytelling and dance into daily experiences (e.g., eating lunch, nap time, and saying good-bye). Identify shapes, textures, and colors in foods and clothing.</li> <li>• Tell and act out family stories about grandparents, aunts and uncles, and others.</li> <li>• Assist children in using brushes and paint and mold objects with clay.</li> <li>• Create simple costumes for drama and theater activities (e.g., dress-up in old clothes).</li> <li>• Take children to child-friendly museums, libraries, and live performances to introduce them to different aspects of their community.</li> </ul>

# Preschoolers

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p>Preschoolers’ strengths and motor skills along with their more adult-like body proportions allow greater opportunities to explore the world.</p> <p>Children can count to five and higher during this stage.</p> <p>They start to play with other children and are more likely to share.</p> <p>They are generally more cooperative and enjoy new experiences..</p>	<p>three to four years</p>	<ul style="list-style-type: none"> <li>• Ask many questions, mainly those that begin with “why.”</li> <li>• Talk about things and make up stories.</li> <li>• Print large capital letters using pencil or crayon.</li> <li>• Cut figures with scissors, and may be able to print first name.</li> <li>• Push and pull a wagon.</li> <li>• Attempt to get dressed on their own.</li> <li>• Gain a sense of direction and relationship to others’ space.</li> <li>• Begin to show social skills and manners.</li> <li>• Can match shapes, colors, and patterns.</li> <li>• Can draw faces with some detail.</li> <li>• With direction, can play group games such as “Ring Around the Rosey,” and musical chairs.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Contribute to the child’s ability to learn causality. New problems pose questions and encourage children to seek their own answers and act on choices.</li> <li>• Help develop language skills by reciting poems and finger plays. Number skills are developed through music (e.g., counting rhythm and beats when playing a musical instrument).</li> <li>• Dance helps to build motor control, body relationships, and directionality.</li> <li>• Spatial acuity is developed through drawing, sculpting, and other visual arts.</li> <li>• Social skills are encouraged by group activities such as learning dance steps or singing songs.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Pantomime characters from books read with children. Ask them to guess characters.</li> <li>• Imitate movements made by objects (such as cars) and other people (such as drivers).</li> <li>• Construct collages using paper, glue, scissors, and magazine cut outs. Talk with them about the collage or create a story together.</li> <li>• Hum tunes to familiar songs and allow children to add the lyrics that go with the melody.</li> <li>• Allow children to observe themselves in the mirror while dancing or acting out a story.</li> <li>• Bring small groups of children to interactive performances and exhibits.</li> </ul>

## Preschoolers (cont.)

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p>Preschoolers learn greatly from interaction with others. They begin to understand that they have feelings and opinions that are different from others.</p> <p>Children at this stage are more likely to understand and remember the relationships, concepts, and strategies that they acquire through first-hand, meaningful experiences.</p> <p>They have longer attention spans and enjoy activities that involve exploring, investigating, and stretching their imagination.</p>	four to five years	<ul style="list-style-type: none"> <li>• Can copy simple geometric figures, dress self, and use more sophisticated utensils.</li> <li>• Use language to express thinking and increasingly complex sentences in speaking to others. Express their own feelings when listening to stories.</li> <li>• Enjoy using words in rhymes and understand nonsense and using humor.</li> <li>• Can be very imaginative and like to exaggerate.</li> <li>• Say and begin writing the alphabet.</li> <li>• Can identify what is missing from a picture (such as a face without a nose.)</li> <li>• Can identify basic colors.</li> <li>• Have better control in running, jumping, and hopping but tend to be clumsy.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Strengthen non-verbal, cognitive skills by encouraging children to describe people in their world using pictures, body movements, and mime.</li> <li>• Provide creative outlets for pre-reading skills through activities such as making up stories, reciting poems, and singing songs with puppets and stuffed animals.</li> <li>• Children begin to make observations by role-playing human and animal characters in a variety of imaginary settings.</li> <li>• Memory is strengthened by repeating stories, poems, and songs.</li> <li>• By using clay or other art supplies, children learn to make choices and how to make things happen.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Discover with children how the body can move to music and the difference when there is no music.</li> <li>• Create music with children using empty containers as drums. (Empty plastic containers filled with beans and rice can serve as maracas, for example.)</li> <li>• Make a patchwork quilt with scraps of materials sewn together with yarn. Create and illustrate stories based on the quilt.</li> <li>• Encourage children to assume roles of family members or literary figures in improvisations. Base them on children's experiences, family customs, books, or songs.</li> <li>• Recreate drawings from favorite books.</li> </ul>

## School-Age Children

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p>School-age children are able to make conscious decisions about art, music, dance, and theater and respond to them with feelings and emotion.</p> <p>They learn to compare and contrast different sounds, pictures and movements.</p> <p>They become increasingly skilled at creating their own art, songs, stories and dance movements.</p> <p>Since children learn in an integrated fashion, it is vital that their learning experiences incorporate multiple domains of development including cognitive, physical, and socio-emotional.</p>	<p>five to eight years</p>	<ul style="list-style-type: none"> <li>• Have good body control for doing cartwheels and better balance for learning to ride a bike.</li> <li>• Play jump rope and hop scotch.</li> <li>• Can build inventive model buildings from cardboard and other materials.</li> <li>• Begin spelling, writing, and enjoy telling stories to other children and adults.</li> <li>• Become increasingly independent and will try new activities on their own.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Children will learn many ways of using their own language to tell stories. This can be encouraged by telling folktales and stories through pantomime, drawing, and music.</li> <li>• Through the artistic process, children learn what works and what doesn't. They also learn how to think about making choices when experiencing music, dance, theater, and art.</li> <li>• Children develop higher levels of thinking by learning to look at others' artwork or performances and developing an opinion.</li> <li>• When discussing music, art, dance, and theater, children can talk in terms of likes and dislikes. This builds judgment and analytical skills.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Represent familiar actions like making pizza and doing chores in creative movement and dance activities. Allow the child to choose movements and ask the reasons for those choices.</li> <li>• Write and recite poetry and paint pictures that depict themes such as nature, school, and family. Ask questions and encourage discussion.</li> <li>• Exhibit children's artwork, and hang it so others can look at and respond to it.</li> <li>• Make scrapbooks or portfolios to keep favorite stories, photos, and artwork.</li> <li>• Collect tapes and recordings of music and encourage children to select favorites.</li> <li>• Encourage improvisation and stories, and provide materials that offer imaginary props.</li> </ul>



# Recommendations

## The Task Force recommends:

### **That individuals and organizations that specialize in the arts:**

- Address arts education in preschools and other settings by creating standards or guidelines with teachers and others working with young children.
- Encourage and provide professional development opportunities for arts teachers, librarians, and artists to become knowledgeable about the special development characteristics and learning styles of young children.
- Advocate for the inclusion of all art forms (dance and drama in addition to music, visual arts, and literature) in school curriculum and early childhood classrooms and centers.
- Make the report available to members and colleagues.

### **That individuals and organizations that specialize in educating young children:**

- Offer instructional opportunities to those who work in the early childhood field to explore arts materials and activities that are appropriate for young children, and assist them in developing high-quality curriculum and programs for young children in the arts. Where possible, encourage those working with young children to integrate reading and writing activities into arts activities.
- Include arts education and cultural organizations in the process that informs early childhood reports and recommendations, especially those that call for a rich range of activities either directly in or associated with the arts that support children's creativity and language development. By using the language of the arts, early childhood educators, parents, and others become more familiar with the arts such as dance, music, drama, visual arts, and creative writing and bring attention to community and school resources available in the arts.
- Assist parents and other care givers in understanding the importance of the arts and the role of the arts in supporting children's creativity, expression, and physical and language development.
- Assist parents and care givers in designing and implementing activities that will foster creativity, expression, and physical and language development.
- Make the report available to members and colleagues.

### **That the education research community:**

- Conduct studies that examine and define the effects of arts education on the learning and development of children from birth to age five, as well as those in the primary grades (as indicated in the Arts Education Partnership's Priorities for Arts Education Research).
- Continue to research and refine the relationship between the arts and literacy development.

# References

## Focus on Early Childhood Development and Education

America Reads Challenge. The US Department of Education provides information about this initiative on its Web site at <http://www.ed.gov> or by calling 202/401-8888.

'America Reads' Is Taking Hold at Grassroots. (1998, May 6). *Education Week*.

Boyer, E. L. (1991). *Ready To Learn: A Mandate for the Nation*. Princeton, NJ: Carnegie Foundation for the Advancement of Teaching.

Families and Work Institute. (1997). *Tips for Parents*. New York: Families and Work Institute. (Also reprinted in *Special Early Childhood Report 1997*, report by the National Education Goals Panel.)

Kagan, S. L., & Cohen, N. E. (1997). *Not by Chance: Creating an Early Care and Education System for America's Children*. New Haven, CT: Yale University, The Quality 2000 Initiative.

Snow, C. E., Burns, M. S., & Griffin, P. (Eds.). (1998). *Preventing Reading Difficulties in Young Children*. Washington, DC: National Academy of Sciences, National Research Council.

The White House Conference on Child Care. (November 1997). The White House Web site has more information at <http://www.whitehouse.gov/WH/New/Childcare/>.

*Years of Promise: A Comprehensive Learning Strategy for America's Children*. (1996). New York, NY: Carnegie Corporation, Carnegie Task Force on Learning in the Primary Grades.

## Guiding Principles

The following primary references informed multiple aspects of this report beyond the particular areas in which they are listed.

Edwards, C. P., & Springate, K. W. (December 1995). *Encouraging Creativity in Early Childhood Classrooms*. ERIC Digest.

*Head Start Program Performance Standards and Other Regulations*. (1998). Washington, DC: US Department of Health and Human Services, Head Start Bureau.

*National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts*. (1994). Reston, VA: Consortium of National Arts Education Associations.

*Opportunity-To-Learn Standards for Arts Education*. (1995.) Reston, VA: Consortium of National Arts Education Associations.

*Reaching Potentials: Transforming Early Childhood Curriculum and Assessment*, Volume 2. (1995.) Washington, DC: National Association for the Education of Young Children.



## Benchmarks

America Reads Challenge. (1997). *Read\*Write\*Now: Activities for Reading and Writing Fun (Grades K-6)*. Washington, DC: US Department of Education, America Reads Challenge.

Berger, K. S. (1986). *The Developing Person Through Childhood and Adolescence* (2d ed.). New York, NY: Worth Publishers.

Caplan F., & Caplan, T. (1995). *The First Twelve Months of Life: Your Baby's Growth Month by Month* (rev. ed.). New York: Bantam Books.

Lief, N. R., Fahs, M. E., & Thomas, R. M. (1997). *The First Three Years of Life*. Edison, NJ: Smithmark Publishers.

Maxim, George W. (1997). *The Very Young: Guiding Children From Infancy Through the Early Years*. (5th ed.). Upper Saddle River, NJ: Prentice Hall Press.

Music Educators National Conference. (1995). *Prekindergarten Music Education Standards*. Reston, VA: MENC—The National Association for Music Education.

Bredenkamp, Sue, & Copple, Carol (Eds.) (1997). *Developmentally Appropriate Practice for Early Childhood Programs* (rev. ed.). Washington, DC: National Association for the Education of Young Children.

Palau, N. (1992). *Helping Your Child Get Ready for School with Activities for Children from Birth Through Age Five*. Washington, DC: US Department of Education, Office of Educational Research and Improvement.



## Appendix

Below are examples of arts-based early childhood resources, research, and programs that are available in a companion database to this report. The database is available through the Wolf Trap Institute for Early Learning Through the Arts Web site (<http://www.wolf-trap.org>). This is not a complete listing; the items included here are only a representative sampling of what is available. Development of the database is on going and recommendations for inclusion can be submitted to the Arts Education Partnership, One Massachusetts Avenue, NW, Suite 700, Washington, DC 20001-1431, or by fax at 202/408-8076.

All listings in the database must address young children between birth and age eight, and must focus on at least one art form (music, dance, drama, visual art, folk art, literary art, etc.). Recommendations must support the Guiding Principles contained in this document.

Resources may include books, videos, magazines, brochures, newsletters, and other materials that can be used by teachers, administrators, artists, parents, and others and must inform arts programs for young children.

Research may include research on programs, qualitative or quantitative analysis, statistics, journals, and other materials that address the impact of the arts on the lives of young children.

Programs may include preschools, museums, organizations, schools, child care, and others that provide and support opportunities for young children in the arts on a regular basis. They also may include professional development programs and training for teachers, artists, and care providers.

**IMPORTANT:** Please note that inclusion in this database does not imply endorsement by the Arts Education Partnership or any of its participating organizations. All resources that are submitted and that meet the criteria described in the paragraphs above will be included.

### Resources

#### *National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts*

This volume contains content and achievement standards for music, dance, theatre, and visual arts for grades K-12. Developed by the Consortium of National Arts Education Associations (American Alliance for Theatre & Education, Music Educators National Conference (MENC), National Art Education Association, and National Dance Association) under the guidance of the National Committee for Standards in the Arts. 1994. 148 pp. #1605. \$20.00/\$16.00 for MENC members.

Contact: MENC—The National Association for Music Education, 1806 Robert Fulton Dr., Reston, VA 22091. Phone: 703/860-4000, 800/828-0229. Web site: [www.menc.org](http://www.menc.org).

#### *Prekindergarten Music Education Standards*

This brochure contains content and achievement standards for children aged two to four, along with information to help care providers help children meet those standards. Also included are opportunity-to-learn standards (specifying the physical and educational conditions necessary to enable every student to meet the content and achievement standards), plus a resource list. 1995. Set of 10 brochures. #4015. \$9.00/\$7.20 for MENC members.

Contact: MENC—The National Association for Music Education, 1806 Robert Fulton Dr., Reston, VA 22091. Phone: 703/860-4000, 800/828-0229. Web site: [www.menc.org](http://www.menc.org).

### ***A Guide for Using Creative Drama in the Classroom, PreK-6***

Written by Lenore Blank Kelner, this set of activities was first published in a curriculum document, *A Practical Guide for Using Creative Drama in the Classroom*. This guide offers a series of creative drama activities designed especially for use in the PreK-6 classroom. Includes bibliographic references. 1993.

Contact: Heinemann Publishers, 361 Hanover Street, Portsmouth, NH 03801. Phone: 603/431-7894.

### ***The Drama Theatre Teacher***

Produced by the American Alliance for Theatre and Education, this journal offers practical articles on theatre education with an emphasis on classroom instruction K-12. Back issues have focused on Structuring Drama Sessions, Curriculum Issues, Assessment, Storytelling, Teacher as Innovator, Shakespeare's Legacy, Diversity in Drama, and Advocacy. The Spring 1992 issue (Vol. 4, No. 3) included an article on the assessment of preschool drama programs. It outlines the growing interest among preschool teachers in incorporating drama activities in their programs and addresses the need for classroom evaluation or assessment of the benefits of a preschool drama program. Back issues are available for \$7.50 each.

Contact: American Alliance for Theatre and Education, Theatre Department, Arizona State University, PO Box 872002, Tempe, AZ 85287-2002. Phone: 602/965-6064. E-mail: [aateinfo@aate.com](mailto:aateinfo@aate.com). Web site: [www.aate.com](http://www.aate.com).

### ***Guide To Creative Dance for the Young Child***

A guide to developmentally appropriate content, structure and environment, and assessment of creative dance for ages three through eight. Includes sample assessment descriptors and additional resources. 1990. #305-10014. \$7.00/\$9.00 for National Dance Association members.

Contact: National Dance Association, 1900 Association Dr., Reston, VA 20191. Phone: 703/476-3436. Fax: 703/476-9527. Web site: [www.aahperd.org/nda/nda.html](http://www.aahperd.org/nda/nda.html).

### ***Elementary Art Programs: A Guide for Administrators***

A landmark volume from the National Art Education Association's Elementary Division that addresses fundamental issues central to the administration of elementary art education in American schools. It answers questions about key standards concerning content, materials, instruction, and more. This guide also addresses 16 fundamental questions school administrators should ask about elementary art programs and is an important policy resource. It is designed to provide suggestions on organizing, implementing, and assessing elementary art programs. Use with parents and community groups. 24 pp. 1992. \$10.00/ \$5.00 for National Art Education Association members.

Contact: National Art Education Association, 1916 Association Dr., Reston, VA 20191-1590. Phone: 703/860-8000. Fax: 703/860-2960. Web site: [www.naea-reston.org](http://www.naea-reston.org).

### ***Imagine! Introducing Your Child to the Arts***

Published by the National Endowment for the Arts, this book is designed to show parents some practical ways to introduce young children to the arts. It revises and updates an earlier publication, *Three Rs for the '90s*. Introduction by author Robert Coles. 72 pp. 1997.

Contact: Office of Communications, Room 614, National Endowment for the Arts, 1100 Pennsylvania Ave. NW, Washington, DC 20506. Phone: 202/682-5570. Web site: [arts.endow.gov](http://arts.endow.gov).

### ***Considering Children's Art: Why and How To Value Their Works***

If it is to take its proper place in children's education, teachers must learn how to look at children's art. The author's thoughtful, in-depth approach to children's artwork shows us how much we are missing and how we can begin having rich dialogue with children. 1995. #102. \$8.00.

Contact: National Association for the Education of Young Children (NAEYC), 1509 16th St., NW, Washington, DC 20036-1426. Phone: 202/232-8777 (ext. 604), 800/424-2460 (ext. 604). Web site: [www.naeyc.org](http://www.naeyc.org)

### ***Developmentally Appropriate Practice in Early Childhood Programs, revised edition.***

Includes principles underlying developmentally appropriate practice and guidelines for classroom decision making. Also gives overviews of developmental periods, infancy through primary grades, and examples and rationale for practice. Original edition published in 1986 and expanded in 1987. Chapters include the NAEYC position statement; developmentally appropriate practice in early childhood programs serving children from birth through age eight; the early childhood teacher as decision maker; developmentally appropriate practice for infants and toddlers; developmental milestones; examples of appropriate and inappropriate practices for infants and toddlers; examples of appropriate and inappropriate practices for three- to five-year-olds; and examples of appropriate and inappropriate practices for six- to eight-year-olds. 1997. #234. \$8.

Contact: National Association for the Education of Young Children, 1509 16th St., NW, Washington, DC 20036-1426. Phone: 202/232-8777 (ext. 604), 800/424-2460 (ext. 604). Web site: [www.naeyc.org](http://www.naeyc.org)

## **Research**

### ***Research in Review. From Research to Practice: Preschool Children and Their Movement Responses to Music***

Published in *Young Children*, the journal of the National Association for the Education of Young Children, this research has implications regarding creative movement experiences that will more effectively help children express the music they hear. Vol. 47, No. 1, 1991, pp. 22-27. \$5.00.

Contact: National Association for the Education of Young Children, 1509 16th St., NW, Washington, DC 20036-1426. Phone: 202/232-8777 (ext. 604), 800/424-2460 (ext. 604). Web site: [www.naeyc.org](http://www.naeyc.org)

### ***Drama and Sign Language: A Multisensory Approach to the Language Acquisition of Disadvantaged Preschool Children.***

Written by Victoria Brown, this article was published in *Youth Theatre Journal*, a quarterly publication of the American Alliance for Theatre and Education. The article describes a study in which drama and sign language were used in a multisensory approach to language learning to tap the physical, kinesthetic, and visual abilities of the population under investigation. Sixty four-year-old Head Start children participated in activities combining drama and sign language for four days a week throughout the 1987-88 school year. The teacher-directed activities resulted in significantly higher scores for children in the treatment group on the Head Start Measures Battery, Language Scale, than for the 60 children in the control group. Vol. 6, No. 3, 1992.

Contact: American Alliance for Theatre and Education, Theatre Department, Arizona State University, PO Box 872002, Tempe, AZ 85287-2002. Phone: 602/965-6064. E-mail: [aateinfo@aate.com](mailto:aateinfo@aate.com). Web site: [www.aate.com](http://www.aate.com).

### ***Three Orientations to Art in the Primary Grades: Implications for Curriculum Reform***

Written by Liora Bresler, this article in *Arts Education Policy Review* reports on a three-year study of the operational and formal curricula in the visual arts, music, drama, and dance. Discusses three operational types of art education: the “little intervention” model, the production-oriented curriculum, and the guided-exploration orientation. Vol. 94, No. 6, 1993, pp. 29-34. Subscriptions \$36 for individuals, \$63 for institutions.

Contact: Heldref Publications, 1319 Eighteenth St., NW, Washington, DC 20036-1802.  
Phone: 202/296-6267. Subscription orders: 800/365-9753.

### ***Learning Improved by Arts Training***

Written by Martin Gardiner, this article in *Nature* analyzes the relationship between arts training and different aspects of learning. May 1996, p. 284.

Contact: Subscriptions Department, *Nature*, 345 Park Ave. South, 10th Floor, New York, NY 10010-1707.  
Phone: 615/377 0525. (Reprints also available from UMI, phone: 800/248-0360).

### ***Music Training Causes Long-Term Enhancement of Preschool Children’s Spatial-Temporal Reasoning***

This research was conducted by Frances Rauscher, Gordon Shaw, and others, and was published in the journal, *Neurological Research*. The study assessed music training on preschool children’s spatial-temporal reasoning. Spatial-temporal improvement was noted in children receiving private piano and keyboard lessons. The researchers propose that an improvement of the magnitude reported may enhance the learning of standard curricula, such as mathematics and science, that draw heavily upon spatial-temporal reasoning. Vol. 19, No. 1, February 1997.

Contact: *Neurological Research*, c/o Forefront Publishing Group, 5 River Rd., Suite 113, Wilton, CT 06897.  
Phone: 203/834-0631. (Reprints also available from UMI, phone: 800/248-0360).

### ***Louie Comes to Life: Pretend Reading with Second Language Emergent Readers***

Written by Chris Carger, this November 1993 article, published in *Language Arts*, illustrates how using repeated readings with pretend readings can provide a framework for language growth for kindergarten-emergent second language learners. The research was based on a pilot study of the effectiveness of such instruction. It finds that children grew in their ability to convey meaning with more emotional expression and self-confidence. ERIC document EJ470459, v. 70, n. 7, pp. 542-47.

Contact: ERIC Documents, 1-800-LET-ERIC (800/538-3742). (Reprints also available from UMI, phone: 800/248-0360).

### ***Contributions to an Understanding of the Music and Movement Connection***

Written by Susan Young, this article, published in *Early Child Development and Care*, describes the alternative conceptions to the connection between music and movement by relating aspects of recent research on infant-care giver interaction to musical development. It claims that existing explanations seem to fall short of providing an explanation adequate for the immediate, expressive, and integrated nature of this bond. ERIC document EJ521935, January 1996, pp. 1-6.

Contact: ERIC Documents, Phone: 1-800-LET-ERIC (800/538-3742).

## Programs

### *Smithsonian Early Enrichment Center*

The Smithsonian Early Enrichment Center (SEEC) is an NAEYC-accredited nonprofit, educational organization, established by the Smithsonian Institution in 1988. SEEC's child development center for infants, toddlers, and two-year-olds accommodates 30 children in the Smithsonian's Arts & Industries Building, and 50 preschoolers in the National Museum of American History. Daily activities range from museum excursions to creating museum exhibits of their own. SEEC's program expanded in 1998 to include a kindergarten program. SEEC also offers a summer enrichment program for six- and seven-year-old children. The SEEC philosophy is based upon five key concepts: child-oriented learning, real-world integrated learning, cultural diversity, critical thinking skills, and aesthetic awareness. "Museum Magic" is a museum-based curriculum developed for the SEEC program and serves as the foundation for daily activities in classrooms, the museum, and the community. SEEC also regularly offers innovative training seminars for museum professionals and early childhood educators, especially for those interested in using objects to teach young children.

Contact: Smithsonian Early Enrichment Center, National Museum of American History, 14th Street and Constitution Avenue, NW, Washington, DC 20560. Phone: 202/357-4079. Fax: 202/357-2818. Web site: [www.si.edu/organiza/centers/seec](http://www.si.edu/organiza/centers/seec).

### *Different Ways of Knowing*

Different Ways of Knowing (often called DWoK) is an inquiry-based, arts-infused, interdisciplinary professional development program for teachers, administrators, and other stakeholders sponsored by the Galef Institute. DWoK embraces learning through and with the arts, showing the multiple contexts in which they are integral to understanding a complex world. DWoK is a research-based and tested school reform initiative that attempts to engage and strengthen the linguistic, mathematical, artistic, and intuitive abilities of students in grades K-7. The program currently serves more than 3,000 classrooms in 300 school communities in nine states.

Contact: Sue Beauregard or Amy Berfield, The Galef Institute, 11050 Santa Monica Blvd., Third Floor, Los Angeles, CA 90025-3594. Phone: 310/479-8883. Fax: 310/473-9720. E-mail: [sue@galef.org](mailto:sue@galef.org) or [amy@galef.org](mailto:amy@galef.org). Web site: [www.dwoknet.galef.org](http://www.dwoknet.galef.org).

### *Start with the Arts*

Start with the Arts is an instructional program for four-, five-, and six-year-olds that uses the arts to assist young children, including those with disabilities, in exploring themes commonly taught in early childhood classrooms. The program develops basic literacy skills and offers engaging arts activities teachers can apply to all curricular areas. Instructional materials are included for parents to continue their children's learning at home. Start with the Arts is being implemented in hundreds of classrooms across the country, providing creative learning opportunities through the arts. Very Special Arts sponsors Start with the Arts, and offers Institutes that provide artists, educators, and parents the opportunity to explore techniques for incorporating the program into existing early childhood curricula, to learn strategies for promoting inclusion of children with disabilities into grade level classrooms, and to network with veteran Start with the Arts educators.

Contact: Very Special Arts, Start with the Arts Program Manager, 1300 Connecticut Ave. NW, Suite 700, Washington, DC 20036. Phone: 202-628-2800 or 800/933-8721. TDD: 202/737-0645. E-mail: [swta@vsarts.org](mailto:swta@vsarts.org). Web site: [www.vsarts.org](http://www.vsarts.org).



### ***Wolf Trap Institute for Early Learning Through the Arts***

The Wolf Trap Institute for Early Learning Through the Arts, a program of the Wolf Trap Foundation for the Performing Arts, was established in 1981 under a grant from the Head Start Bureau of the US Department of Health and Human Services. The goal of the Institute is to provide professional development opportunities to early childhood professionals in the use of performing arts techniques that help young children learn basic academic concepts as well as life skills. The Wolf Trap Institute and its regional programs employ professional actors, dancers, storytellers, and musicians to provide services to the early childhood community, including teacher workshops, residencies in preschool classrooms, parent involvement workshops, and field trips to Wolf Trap and other performing arts centers. The Wolf Trap Institute also offers *Stages for Learning: Performing Arts Activities for Preschool Children*, a collection of Wolf Trap performing arts-based curriculum activities supported with audiocassettes. *Stages* is available to early childhood educators who participate in Wolf Trap residencies.

Contact: Wolf Trap Institute for Early Learning Through the Arts, 1624 Trap Rd., Vienna, VA 22182.  
Phone: 703/255-1933. Fax: 703/255-1924. Web site: [www.wolf-trap.org/institute](http://www.wolf-trap.org/institute).

### ***Learning To Read Through the Arts Program***

Learning To Read Through the Arts Program is an intensive, individualized arts-based reading program for students in grades two through seven. The program can be adapted for use at the kindergarten and first grade levels. Reading teachers, classroom teachers, professional artists, and/or art teachers are trained in the Learning To Read Through the Arts methodology. It is an experiential, holistic, interdisciplinary approach to learning designed to improve students' thinking, listening, reading, and writing abilities. Through a variety of hands-on activities in the visual and performing arts, staff develop their own interdisciplinary themes integrating all curricular areas for multicultural populations. The program is appropriate for use by students of all learning levels and special needs.

Contact: Bernadette C. O'Brien, Executive Director, Learning To Read Through the Arts Program,  
c/o Business and Industry for the Arts in Education, Inc., PO Box 52, Glen Rock, NJ, 07452.  
Phone: 201/445-2395. Fax: 201/445-6389. E-mail: [bcob@worldnet.att.net](mailto:bcob@worldnet.att.net).



# Members of the Task Force on Children's Learning and the Arts: Birth to Age Eight

## Co-Chairs

**Dr. Martha Farrell Erickson**  
Children, Youth and Family Consortium  
University of Minnesota

**Miriam C. Flaherty**  
Wolf Trap Foundation for the Performing Arts

**Dr. Carol Copple**  
National Association for the Education of Young Children

**Kassie Davis**  
Illinois Arts Council

**John Devol**  
Arts Horizons, Inc.

## Members

**Dr. Elynn Berk**  
Panasonic Learning Lab

**Bonnie Bernau**  
Very Special Arts

**Lynson Moore Bobo**  
US Department of Education

**Yvonne Bolling**  
US Department of Defense Education Activity

**Dr. Jane Bonbright**  
National Dance Association

**Victoria Brown**  
Gallaudet University, Theatre Arts Department  
American Association of Theatre in Education

**Ralph Burgard**  
Burgard Associates/A+ Schools

**Karen Lee Carroll**  
Maryland Institute, College of Art

**Elena Cohen**  
Educational Services Inc.

**Betsy Coley**  
Alabama Alliance for Arts Education

**Elizabeth Doggett**  
US Department of Education  
Office of Special Education and Rehabilitation Services

**Jamie Driver**  
OPERA America

**Alan Fox**  
Education Development Center, Inc.

**Rita Foy**  
National Institute on Student Achievement,  
Curriculum & Assessment  
US Department of Education

**Gwen Freeman**  
National Head Start Association

**Carol Sue Fromboluti**  
US Department of Education  
National Institute on Early Childhood  
Development and Education

**Dr. Martin Gardiner**  
Brown University  
Center for Study of Human Development

**Gail Gross**  
National Association of Elementary School  
Principals





**Linda Hargan**

Kentucky Collaborative for Teaching & Learning  
Galef Institute

**Doug Herbert**

National Endowment for the Arts

**Maggie Holmes**

National Head Start Association

**Jennifer Horney**

North Carolina Alliance for Arts Education

**Sarah Howes**

US Department of Education  
Office of the Secretary

**Laura Johnson**

TRW Foundation

**Naomi Karp**

US Department of Education  
National Institute on Early Childhood  
Development and Education

**Nancy Langan**

Americans for the Arts

**Mimi Liebeskind**

Business and Industry for Arts in Education

**Dr. Joan Lombardi**

US Department of Health, Human Services  
Child Care Bureau/ Administration on Children,  
Youth and Families

**Deborah McHamm**

A Cultural Exchange

**Robert Morrison**

National Association of Music Merchants/  
American Music Conference

**Kathleen Paliokas**

Council of Chief State School Officers

**Kristen Piersol**

DC Commission on the Arts and Humanities

**Elsa Posey**

National Registry of Dance Educators

**P.J. Prokop**

Providence Performing Arts Center

**Carol Rasco**

US Department of Education  
America Reads Challenge

**Dr. Deborah Reeve**

National Association of Elementary School  
Principals

**Susan Roman**

The Association for Library Services to Children  
American Library Association

**Patrick Scott**

Pacific Oaks College, Children's School and  
Research Center

**Barbara Shepherd**

John F. Kennedy Center for the Performing Arts

**Rachel Strauss**

Binney & Smith, Inc.

**Pat Spahr**

National Association for the Education of Young  
Children

**Louise Trucks**

Association of Institutes for Aesthetic Education

**An-Ming Truxes**

Connecticut Commission on the Arts

**Joanne Vena**

Illinois Arts Council

**Ann R. Walker**

National Association of Elementary School  
Principals

**Sheida White**

National Center for Educational Statistics

**Martha-Ming Whitfield**

Vermont Arts Council

**Peggy Wise**

Suzuki Orff School for Young Musicians

**Sidney Witten**

Garrison Elementary School

**E. Dollie Wolverton**

Head Start Bureau,  
US Department of Health & Human Services

### **Arts Education Partnership staff**

**Dick Deasy**

**Sara Goldhawk**

**Alesha Pulsinelli**

**Carl Andrews, Intern**



For more information about the Task Force, its Position Paper, and its member organizations, please see the Arts Education Partnership Web site at <http://aep-arts.org>.

the 1990s, the number of people in the world who are poor has increased from 1.2 billion to 1.6 billion.

There are many reasons for this. One is that the world's population has grown by 1 billion in the last 25 years.

Another reason is that the world's economy has not grown fast enough to keep up with the population growth.

And a third reason is that the world's resources are being used up too fast.

So, what can we do to help the poor? One thing we can do is to help them get better education.

Another thing we can do is to help them get better health care.

And a third thing we can do is to help them get better jobs.

These are all things that we can do to help the poor. And if we do them, we can make a big difference in their lives.

So, let's all do our part to help the poor. Because that's the right thing to do.

And if you can, please donate to the United Nations World Food Programme. They're doing some great work to help the poor.

Thank you very much for your attention. And please, let's all do our part to help the poor.

Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.

So, let's all do our part to help the poor. Because that's the right thing to do.





# Young Children and the Arts:

## Making Creative Connections

A Report of the  
Task Force on Children's Learning  
and the Arts:  
Birth to Age Eight





# Young Children and the Arts:

## Making Creative Connections

Written by  
The Task Force on Children's Learning  
and the Arts: Birth to Age Eight  
and

Sara Goldhawk, Senior Project Associate,  
Arts Education Partnership

Edited by  
Carol Bruce

Illustrated by  
David Wisniewski

Special thanks to The Coca-Cola Foundation and the American  
Federation of Teachers who provided generous financial support for  
printing this publication.



The Arts Education Partnership (formerly known as the Goals 2000 Arts Education Partnership) is administered by the Council of Chief State School Officers and the National Assembly of State Arts Agencies through a cooperative agreement with the National Endowment for the Arts and the US Department of Education. More than 100 national organizations committed to promoting arts education in elementary and secondary schools throughout the country have joined the Partnership to help states and local school districts integrate the arts into their educational improvement plans under the Goals 2000 legislation and other state initiatives.

Many organizations and individuals made valuable contributions to the preparation of this report. It was truly a collaborative effort and we appreciate the commitment of all involved, especially the members of the “working group” who developed this report from the subcommittee recommendations—Ellyn Berk, Bonnie Bernau, Jane Bonbright, Victoria Brown, Miriam Flaherty, Carol Sue Fromboluti, Sara Goldhawk, Doug Herbert, Kathleen Paliokas, Kristen Piersol, Deborah Reeve, Susan Roman, Barbara Shepherd, and Sheida White. A special thanks to Pat Spahr for her continued guidance and to Carl Andrews who developed the companion database.

We are grateful to David Wisniewski for contributing his illustrations for this report. Mr. Wisniewski is the Caldecott Medal-winning author and illustrator of *Golem*. He has written and illustrated many other children’s books.



©1998, Arts Education Partnership

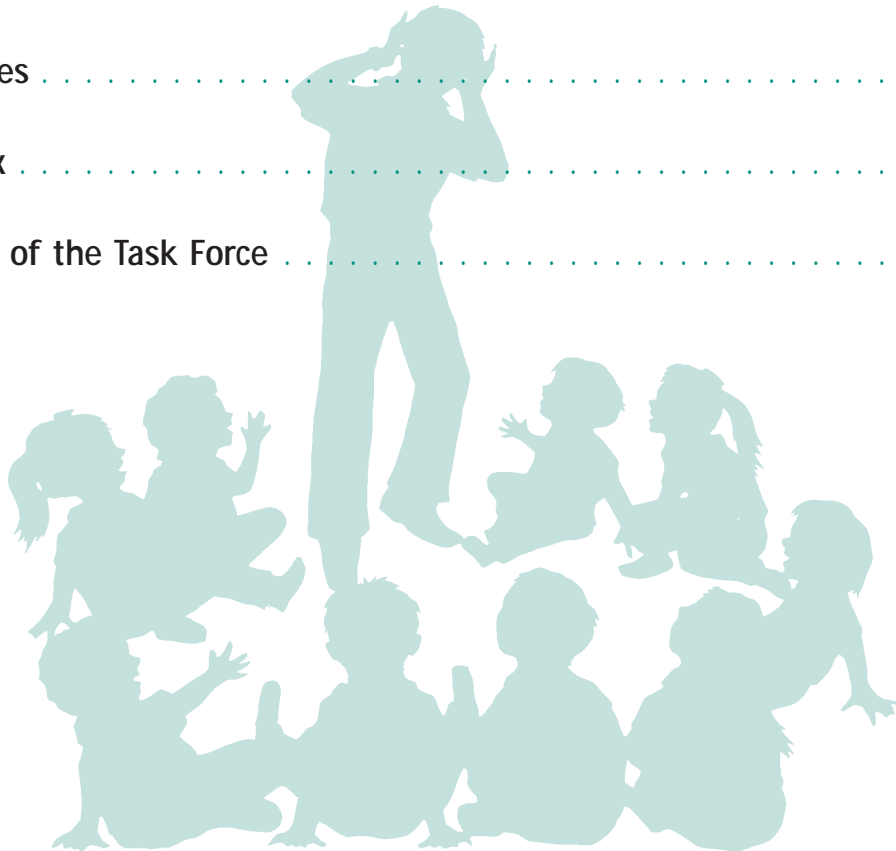
Arts Education Partnership  
Council of Chief State School Officers  
One Massachusetts Avenue, NW, Suite 700  
Washington, DC 20001-1431  
Phone: 202/326-8693  
Fax: 202/408-8076  
E-mail: [aep@ccsso.org](mailto:aep@ccsso.org)  
Web site: <http://aep-arts.org>

This report may be reprinted with attribution and full credit to the Arts Education Partnership.



# Contents

Introduction . . . . .	v
Purpose . . . . .	vi
Focus on Early Childhood Development and Education . . . . .	1
Guiding Principles . . . . .	2
Guiding Principles in Action . . . . .	3
Children’s Developmental Benchmarks and Stages: A Summary Guide to Appropriate Arts Activities . . . . .	6
Recommendations . . . . .	15
References . . . . .	16
Appendix . . . . .	18
Members of the Task Force . . . . .	24





*“Every child is an artist.  
The problem is how to remain an artist when he grows up.”*

*Pablo Picasso*

## Introduction

Today, unprecedented national attention is being focused on early childhood development. Policy makers, educators, and concerned citizens across the country are working to ensure that all children have the early experiences necessary for health, well-being, and optimal learning. In 1997, two White House conferences focused on early childhood—one on recent research on brain development, and a second on early childhood care and education. Both helped to fuel increased public conversation and action, from the halls of government to grass roots community organizations. Lawmakers in at least 20 states have voted to expand funding for programs that serve preschool children. Officials in some states are supplementing federally-funded Head Start programs with state dollars because only 40 percent of the children eligible for the program are actually receiving services. Other states have appropriated funds for pre-kindergarten programs for all children, regardless of family income.

The current focus on early childhood is by no means limited to the three- to five-year-olds who are typically thought of as “preschoolers,” or to school-age children between the ages of five and eight. Early childhood education begins the moment a child is born. Recent neuroscientific research on infant brain development has provided reinforcement for what psychologists and educators have long believed: that experience in the first three years of life has a powerful influence on life-long development and learning.

As a result of new technologies that permit us to see into the brain, we now know that early experience not only has a psychological impact on development, it also has a physical impact on the neural pathways that allow a child to understand and process information effectively and to manage emotion. With that in mind, ongoing public engagement campaigns are being developed to teach parents and other care givers about the experiences that are most essential to infant development. And, in all parts of the country, health, education, and human service organizations are reaching out in new ways to support parents and other care givers in applying what they know.

A close look at what constitutes the best kind of experience for infants and young children leads quickly to the arts. From a baby’s first lullaby, to a three-year-old’s experimentation with finger paint, to a seven-year-old’s dramatization of a favorite story, developmentally appropriate arts experience is critical. For all children, at all ability levels, the arts play a central role in cognitive, motor, language, and social-emotional development. The arts motivate and engage children in learning, stimulate memory and facilitate understanding, enhance symbolic communication, promote relationships, and provide an avenue for building competence. The arts are natural for young children. Child development specialists note that play is the business of young children; play is the way children promote and enhance their development. The arts are a most natural vehicle for play.

The extraordinary level of attention focused on early childhood programs today and the importance of the arts to that endeavor provided us with a unique opportunity to bring together educators and artists to ensure the full and appropriate integration of the arts into early childhood learning. To that end, the Goals 2000 Arts Education Partnership established the Task Force on Children’s Learning and the Arts: Birth to Age Eight. The work of the Task Force began with the development of a position paper that makes a case for the role of the arts in early childhood learning.

The Task Force’s work continues with the documentation of relevant research findings, resources and materials, guiding principles, and model programs that link research to best practice. Beyond that broad work, the Task Force, in partnership with the US Department of Education’s America Reads Challenge, is striving to define and promote the role of the arts in literacy development. All of the work of the Task Force aims to support Goal One in the National Education Goals: that all children will start school ready to learn.

As co-chairs of this Task Force, we appreciate the efforts of everyone involved and we are grateful for the chance to carry forward this important message about children’s learning and the arts. Our hope is that this report will unite early childhood educators, care givers, parents, arts education specialists, and artists around a set of common principles, resources, and recommendations designed to embrace the arts as essentials to all aspects of care and education for young children.

Dr. Martha Farrell Erickson  
Children, Youth and Family Consortium  
University of Minnesota

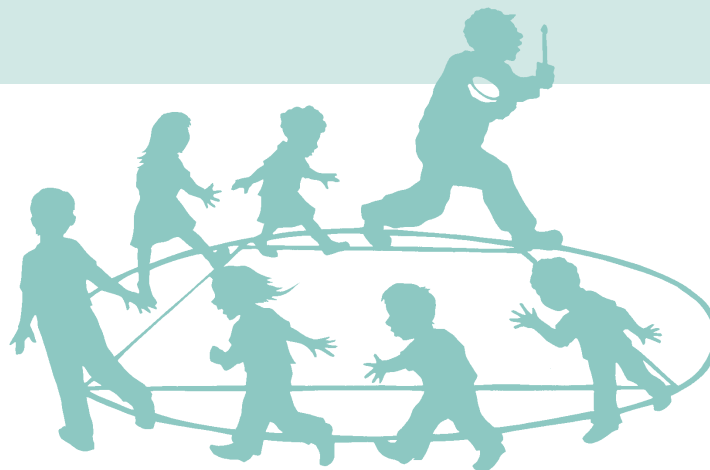
Miriam C. Flaherty  
Wolf Trap Foundation for the  
Performing Arts

## Purpose

The purpose of the Task Force on Children’s Learning and the Arts: Birth to Age Eight is to help guide organizations that specialize in the arts and are concerned about early childhood education in developing arts-based early childhood programs and resources and in linking the arts to the literacy of young children.

The purpose of this document is to begin to identify examples of activities, programs, research, and resources that exemplify each of the guiding principles presented. Additionally, the goal is to build a common language between the early childhood and arts education sectors in order to share current knowledge about the needs of children, the nature of their development, and the role of the arts in their lives.

The statements in this report are designed to be used as a framework for developing and implementing arts-based early childhood programs and resources. This framework suggests that children’s learning in the arts can best be established through dialogue among professionals specializing in early childhood and the arts, parents, and care givers.





## Focus on Early Childhood Development and Education

A number of recent major national reports and initiatives inform the discussion between the arts and early childhood communities regarding the role of the arts in the learning and development of young children. For more information about these reports and initiatives, see the References section.

- A nationwide survey of kindergarten teachers regarding school readiness resulted in the 1991 report, *Ready to Learn: A Mandate for the Nation*, by Ernest Boyer of the Carnegie Foundation for the Advancement of Teaching. The report was influential in providing documentation in support of the first of the National Education Goals: All children will start school ready to learn.

- With a focus on ages 3-10, the Carnegie Task Force on Learning in the Primary Grades recommends in its 1996 report, *Years of Promise*, that all of the institutions involved in a child's life—including families, preschool, after-school programs, and elementary schools—should provide quality care and educational programs. It also calls on government leaders to enforce the guidelines of the Children's Television Act of 1990 and to promote high-quality programming for young children, and it urges business leaders to develop local partnerships to provide access to creative learning tools and technologies for all children.

- The need for a well-organized system of child care and early childhood education with increased learning opportunities for children is recommended in *Not by Chance: Creating an Early Care and Education System for America's Children*, a 1997 report from The Quality 2000 Initiative. This system would include linkages between community resources and would engage parents in the process by increasing collaborations with family support programs.

- The National Research Council reports that the problems many children face in learning to read could be prevented with high-quality instruction that incorporates a range of language-building activities and early exposure to stories and books. The 1998 report, *Preventing Reading Difficulties in Young Children*, highlights the importance of games, songs, and poems that emphasize rhyming or manipulation of sounds in developing language skills. It recommends that early childhood professionals understand children's language development; learn about their sense of story, concepts of space, and fine motor development; and learn how to instill motivation to read.

- The America Reads Challenge is a national initiative of the US Department of Education, supported by the White House, to mobilize communities to help all children read well and independently by the end of third grade. The initiative has raised awareness of the crisis in young children's literacy rates and has spurred a nationwide increase in community collaboratives.

- The President and First Lady held a White House conference in the fall of 1997 that brought together parents, care givers, business leaders, and child care experts to focus on critical child care issues. Recommendations from the conference include highlighting the roles that everyone—including members of community groups, policy makers, child care providers, and business persons—can play in addressing the needs of young children.

- An increased awareness of the needs of young children has been generated in part by the *I Am Your Child* campaign, which urges a series of actions to improve the conditions of children from birth to age three. The campaign urges parents to “talk, sing and read to your child. All of these interactions help your child's brain make the connections it needs for growth and later learning.” The campaign also urges parents to encourage learning through safe exploration and play.

# Guiding Principles

All three of the following principles should be used to guide the development of arts-based programs and resources for young children. Each Guiding Principle must be thoroughly integrated in all resources for young children.

## FOCUS: The Child

**PRINCIPLE: Children should be encouraged to learn in, through, and about the arts by actively engaging in the processes of creating, participating in/performing, and responding to quality arts experiences, adapted to their developmental levels and reflecting their own culture.**

A child-centered curriculum is based on the assumption that the learner is the primary focus within the learning experience and environment. Some research in this area reveals that children's art is a result that arises from children's play. To make the most of this learning opportunity, some facilitation by adults is required.

As they engage in the artistic process, children learn that they can observe, organize, and interpret their experiences. They can make decisions, take actions, and monitor the effect of those actions. They can create form and meaning where none existed before. The arts experience becomes a source of communication and interaction for children and adults.

Studies are beginning to show that stages of artistic development are no more than approximations or informed predictions of what most children will do at a certain age, given the quantity and quality of arts experiences that are available to children in the cultures of their homes, communities, and schools.

## FOCUS: The Arts Experience

**PRINCIPLE: Arts activities and experiences, while maintaining the integrity of the artistic disciplines, should be meaningful to children, follow a scope and sequence, and connect to early childhood curriculum and appropriate practices. They also may contribute to literacy development.**

Young children need increasing competence and integration across domains including words, gestures, drawings, paintings, sculpture, construction, music, singing, drama, dramatic play, movement, and dance. Children learn more through meaningful activities in which the arts are integrated with other subject or content areas. Activities that are meaningful and relevant to children's daily life experiences provide opportunities to teach across the curriculum and assist children in seeing the interrelationships among things they are learning.

Arts experiences that recognize children's active role in learning offer many opportunities for them to construct and elaborate meaning communicated through language and other expressive modes.

## FOCUS: Learning Environment and Adult Interactions

**PRINCIPLE: The development of early childhood arts programs (including resources and materials) should be shared among arts education specialists, practicing artists, early childhood educators, parents, and care givers; and the process should connect with community resources.**

Children need interested adults and others to listen to their plans, respond to their ideas, and offer assistance and support for their explorations. The appropriateness of the learning process and content is

predicated on the developmental level of the child. Therefore, planning must first be child-centered, then content relevant. The developers of an arts curriculum should have a basic understanding of the child's cognitive, physical, and socio-emotional development, and be familiar with arts education resources.

Some research indicates that young children cannot participate in artistic activities without appropriate materials, sufficient time, adequate space, and the opportunity to be engaged by adults. Different experiences result from a child's solitary exploration of materials and the engagement in the stimulating process of creating art.

## Guiding Principles in Action

The following are examples of how the Guiding Principles can be put into action in developmentally appropriate arts experiences for young children.

### FOCUS: The Child

Children are active learners, drawing on direct physical and social experience as well as culturally transmitted knowledge to construct their own understandings of the world around them.

#### **Meaningful arts activities for infants and toddlers:**

- Draw from the best and simplest elements of the visual and performing arts.
- Are language rich and centered around one-on-one interactions with a significant adult.
- Reflect a child's environment and every day life and develop these experiences into different art forms.
- Are embellished with encouraging language from adults and can be a source of sensory stimulation.
- Provide a balance of sensory stimulation (using sounds, movement, etc.) that is sensitive to cues and signals of the child.
- Reinforce early language and literacy skills as adults connect language to toddlers' activities.
- Include adult imitation and repetition in response to a child's interests.

#### **Arts activities for preschool children:**

- Allow for child-initiated choices and action within the arts activity.
- Engage children in process-oriented activities to explore, create, and reflect on their own art and their experiences in the arts.
- Emphasize process over product.
- Foster imagination and have their origins in children's play.
- Should initiate children into child-friendly and appropriate performance, presentation, and audience roles.
- Connect to children's experiences and knowledge.
- Include repeated contact sessions with art form(s), draw upon progressive opportunities for involvement, and provide links to real life.
- Evolve from and encourage interest in children's literature.
- Reinforce children's language and literacy development.

### **Arts activities for children in the early grades:**

- Reinforce child-directed opportunities of expression and exploration.
- Engage children in creating, reflecting, and presenting their own art in child-friendly environments and settings.
- Build upon the curricular goals and sequential skills of each artistic discipline and make interdisciplinary connections with learning across subject areas.
- May lead to performance or presentation of children’s artwork when they are socially, emotionally, physically, and developmentally ready.
- Emphasize the process of learning the arts and are not solely dependent on finished products.

### **FOCUS: The Arts Experience**

Through arts education, very young children can experience nontraditional modes of learning that develop intrapersonal, interpersonal, spatial, kinesthetic, and logic abilities, skills, and knowledge, as well as traditional modes of learning that develop mathematical and linguistic abilities, skills, and knowledge. Because children learn in multiple ways, activities should reflect these multiple ways of knowing and doing.

#### **Well-conceived arts activities:**

- Are balanced between child- and adult-initiated activities, reflective and active activities, indoor and outdoor activities, and group and individual activities.
- Provide many opportunities for child-initiated action. Children need to make their own choices and see their choices acted upon.
- Are stimulating and contain quality materials for children to use, including a selection of books and arts materials.
- Allow children time to repeat and practice new skills.
- Focus on children’s experiences and the process of learning the arts rather than on isolated tasks or performance goals.
- Encourage expression and imagination.
- Are flexible in structure, allow for improvisation and encourage spontaneity.
- Should introduce children to works of art—including performances, exhibitions, and literature—of the highest quality that are developmentally appropriate in content and presentation.

### **FOCUS: Learning Environment and Adult Interactions**

#### **Arts and cultural organizations working with young children should:**

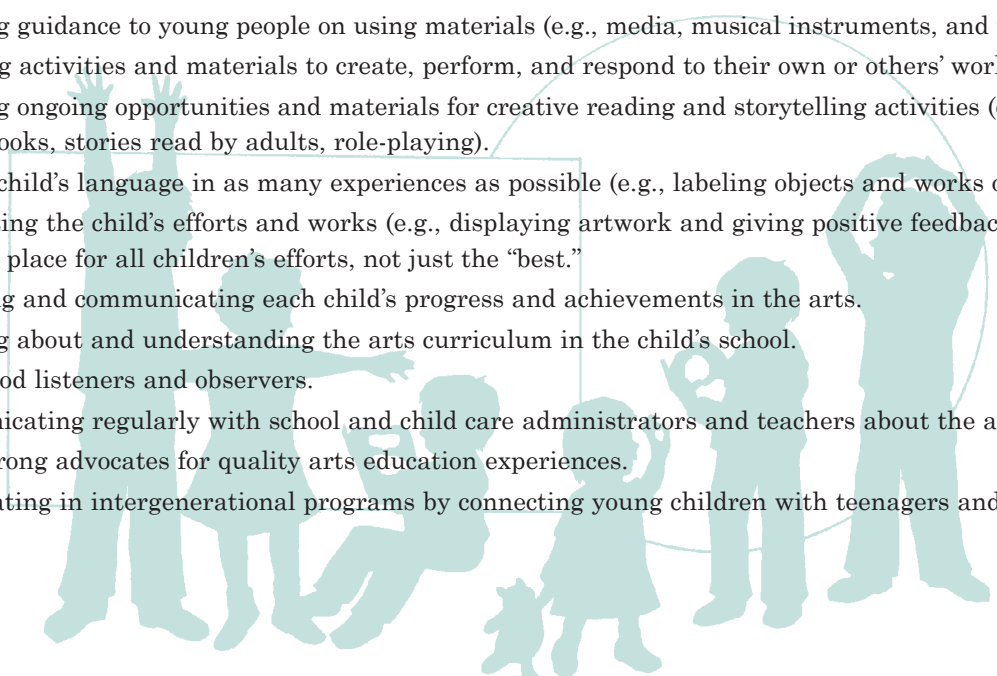
- Be guided by early childhood specialists and understand what children are capable of doing in and understanding about the arts. Development occurs in a relatively orderly sequence, with later abilities, skills, and knowledge building on those already acquired. Terms and explanations need to align with the developmental stages of children’s abilities to comprehend concrete vs. abstract; understand metaphors, causality, and connectedness; and experience empathy.



- Ensure that the organization’s programs for young children reflect awareness of children’s cultures.
- Ensure that artists working in early childhood programs have experience working with young children, or provide appropriate training and professional development.
- Involve key stakeholders in setting program goals and outcomes as well as designing, planning, and assessing programs. (Key stakeholders include parents, board members, community and business leaders, etc.)
- Provide opportunities for children and their families to experience performances and/or exhibits together.
- Provide information to teachers about their venue before children attend, and accommodate the needs of young children in their venue (seating, number of ushers, moving young children through the space, etc.).
- Provide parents, care givers, and teachers resource materials that include simple arts activities they can do with children to extend the performance/exhibit experience and references regarding related children’s literature.

**ALL adults can enhance or extend the effectiveness of arts activities with young children by:**

- Working together to create a learning community that includes arts specialists, artists, parents, families, care givers, teachers, and educational consultants.
- Planning arts activities that reinforce the learning activities of the child care program, classroom, and home setting (including cultural events and customs).
- Being familiar with young children’s stages of development.
- Participating in arts activities with children where they feel comfortable, and where they feel their talents exist.
- Relying on current materials and resources to inform the planning of arts activities with children.
- Recognizing that play is a critically important vehicle for children’s social, emotional, and cognitive development as well as a reflection of their development.
- Guiding children but avoiding rigid performance or presentation rules and structures.
- Facilitating developmentally appropriate child-initiated and child-centered activities or projects in the arts.
- Providing guidance to young people on using materials (e.g., media, musical instruments, and technology).
- Providing activities and materials to create, perform, and respond to their own or others’ works of art.
- Providing ongoing opportunities and materials for creative reading and storytelling activities (e.g., puppet shows, books, stories read by adults, role-playing).
- Using a child’s language in as many experiences as possible (e.g., labeling objects and works of art).
- Recognizing the child’s efforts and works (e.g., displaying artwork and giving positive feedback) and having a place for all children’s efforts, not just the “best.”
- Recording and communicating each child’s progress and achievements in the arts.
- Inquiring about and understanding the arts curriculum in the child’s school.
- Being good listeners and observers.
- Communicating regularly with school and child care administrators and teachers about the arts program.
- Being strong advocates for quality arts education experiences.
- Participating in intergenerational programs by connecting young children with teenagers and young adults.



## Children's Developmental Benchmarks and Stages: A Summary Guide to Appropriate Arts Activities

This chart offers information about children's developmental stages from birth to age eight, and includes examples of arts activities that children can do and that adults can do with children at different stages of development. The examples provided take into consideration the different domains of children's development (e.g. cognitive, linguistic, physical and socio-emotional). They are intended to illustrate the types of activities that are appropriate for young children and should be used by organizations as a reference tool. Organizations are encouraged to expand the examples before sharing this chart with parents. (Consult the References and Appendix sections of this report for information on resources that can be used to expand the examples.) The Task Force recommends using *Developmentally Appropriate Practice in Early Childhood Programs*, a resource guide from the National Association for the Education of Young Children, as well as *Prekindergarten Music Education Standards from MENC—The National Association for Music Education* as supportive guides.

**NOTE:** All children grow and develop at different rates. It is important to recognize that children's developmental growth varies, and these benchmarks suggest a range of actions that are considered normal. Adults should follow children's cues as a signal for determining their developmental needs. Adults concerned that a child is not developing appropriately should check with the child's pediatrician.

### Young Babies

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p><b>Young Babies</b></p> <p>When babies are awake, they can be nurtured through sights, sounds and gentle touches.</p> <p>Babies should stay calm and in a regular routine (e.g., don't let babies cry for long periods of time).</p>	birth to three months	<ul style="list-style-type: none"> <li>• Sleeping, sucking, grabbing, staring, listening, crying, and making small movements.</li> <li>• Use facial expressions such as smiling and frowning to express their needs.</li> <li>• Respond to voices, both loud and soft tones, by turning their heads and moving their arms and legs.</li> </ul>	<ul style="list-style-type: none"> <li>• Stimulate eye movement and auditory development through contrasting images (e.g., black and white or colored objects) and voices (speaking or singing).</li> <li>• Increase awareness of space, movement and sound by hanging mobiles, playing soothing music, and making animated faces. Babies discover that they can change what they see, hear, and touch.</li> </ul>	<ul style="list-style-type: none"> <li>• Watch for babies' cues and signals, such as a response to music and objects (cues include smiles and reaching).</li> <li>• Allow babies to hear soothing music, birds singing, water babbling, and other soft sounds.</li> <li>• Hang mobiles within a foot of the eye line. Sing, talk and read books to babies.</li> <li>• Use gentle movement when holding babies (e.g., rocking and swaying).</li> </ul>

## Young Babies (cont.)

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p><b>Young Babies</b></p> <p>Holding, cradling, and hugging will nurture babies and develop their sense of touch and space.</p> <p>Young babies show pleasure by looking intently, joyful smiling and laughing, arm and leg movements, and other gestures.</p>	<p>three to eight months</p>	<ul style="list-style-type: none"> <li>• Respond to people's voices by turning their head and eyes.</li> <li>• Vocalize with some intonation and begin making repetitive sounds.</li> <li>• Respond to objects and people they can see and touch, and voices and music they can hear.</li> <li>• Make meaningful noises, coo, and babble.</li> <li>• Respond to friendly and angry tones of others' voices.</li> <li>• Will begin to be able to roll over and sit upright by the end of this stage.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Encourage recognition of new aspects in the environment by touching objects, and hearing adults name them, and observing functions.</li> <li>• Stimulate innate sense of discovery through music and movement, through shaking a rattle, or swaying to the notes of a violin, flute, or guitar (or other music).</li> <li>• Build vocal skills through stories and songs; encourage expression by making faces, gestures, and sounds.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Begin to place rattles or appropriate toys with textures and sounds in babies' fists.</li> <li>• Encourage babies to reach and sway arms.</li> <li>• Use appropriate soft and colorful materials for babies to touch (e.g., blankets or toys).</li> <li>• Use vocal sounds to express feelings, such as happy and surprised.</li> <li>• Encourage babies to laugh and smile by rhyming, singing, and using pat-a-cake type gestures.</li> <li>• Use nap time to read nursery rhymes and sing lullabies.</li> </ul>

## Crawlers and Walkers

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p>Crawlers and walkers are able to see and begin to know how things work.</p> <p>They experiment with their world and use their senses to understand everything by touching, seeing, hearing, etc.</p> <p>They also need extra attention and supervision (especially as they begin to crawl and walk). They need someone to talk to them about what they see and hear.</p>	eight to 18 months	<ul style="list-style-type: none"> <li>• Experience new senses of adaptation and anticipation (e.g., through hide-and-seek, peek-a-boo).</li> <li>• Become more deliberate and purposeful in responding to people and objects.</li> <li>• Comprehend simple words and intonation of language (such as “all gone,” and “bye-bye”).</li> <li>• Begin speaking and actively experiment with their voice.</li> <li>• Can follow simple instructions, especially with visual or vocal cues.</li> <li>• Hold large crayons, move them between hands, and make marks on paper.</li> <li>• Can place blocks one on top of the other.</li> <li>• Demonstrate continuous vocabulary growth up to 30 words.</li> <li>• Crawl, pull self up, walk, climb and may begin to run.</li> <li>• Actively show affection and express positive and negative feelings.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Encourage imitation of voices, sounds, and movements.</li> <li>• Expose them to different sounds and movements that others make.</li> <li>• Allow exploration of the different sounds they can make with their voice or by clapping their hands.</li> <li>• Teach motor skills by using simple musical instruments such as toy drums and xylophones.</li> <li>• Teach repetition of patterns in voice, movement, and sounds as well as texture and colors in images and objects.</li> <li>• Develop balance by simple dance movements while sitting or standing.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Move to different play areas to see nature, people, and images. Talk about what the children see.</li> <li>• Play music and move the children’s feet, legs, and hands to the beat.</li> <li>• Explore shapes and colors of everyday objects (e.g., clothing, cereal boxes, etc.). Talk about what is around them and make up songs to go with what they see and hear.</li> <li>• Hang pictures at eye level. Name, describe, and point to items in the pictures.</li> <li>• Use character voices and gestures when reading stories.</li> <li>• Provide opportunities to explore safe and appropriate media in visual arts (e.g., finger painting with water, drawing with crayons).</li> </ul>

## Toddlers

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p>Toddlers move quickly and with greater skill during this phase. They begin teaching themselves and learn from watching other children.</p> <p>Words become associated with movement and accompanying body sensations.</p> <p>Identity becomes an important issue during this stage, tied to increasing independence.</p>	<p>18 to 24 months</p>	<ul style="list-style-type: none"> <li>• Copy others' actions and voices, speak in two-word (short) sentences, name objects, and can look at books on their own.</li> <li>• Build thoughts, mental pictures, and verbal labels associated with learned concepts.</li> <li>• Can stand on tiptoes, catch a ball with arms and chest, and walk up and down stairs.</li> <li>• Unbutton large buttons, and unzip large zippers.</li> <li>• Begin to match and sort and learn where objects belong.</li> <li>• Show curiosity and recognize themselves in a mirror or photograph.</li> <li>• Demonstrate vocabulary growth up to approximately 200 words.</li> <li>• Use words to express feelings.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Children learn to make aesthetic choices such as what color to paint the sky and what songs they like to sing.</li> <li>• Encourage imagination and pretending by prompting children to move like a cat through a jungle or dance like an imaginary character to music.</li> <li>• Build vocabulary through drama, role playing, and acting out stories (with puppets or pictures). Acting out stories also generates questions and allows for multiple answers.</li> <li>• Learn about feelings through songs, poems and stories.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Activities with items as simple as a paper plate, non-toxic paint, and play dough are appropriate. Allow children to explore and experiment with materials (with supervision).</li> <li>• While listening to music, dance and move while holding their hands.</li> <li>• While dressing children, pretend socks are puppets or animals.</li> <li>• Recreate children's favorite stories or routines.</li> <li>• Build a library of books and take weekly trips to the local library.</li> <li>• Show and tell stories from photographs.</li> <li>• Have simple musical/percussion instruments available to play.</li> <li>• Visit children's museums and appropriate child-friendly exhibits and performances.</li> </ul>

## Toddlers (cont.)

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p>Toddlers become increasingly coordinated in their movements and gestures at this time.</p> <p>Language development increases rapidly, and they begin counting up to five.</p> <p>They develop an interest in other children and being near them.</p> <p>They begin developing an interest in pretend play.</p>	24 to 36 months	<ul style="list-style-type: none"> <li>• Develop symbolic thought and build mental concepts or mental pictures.</li> <li>• Make first representational drawings.</li> <li>• Engage in self-directed imaginative play.</li> <li>• Listen, repeat, and experiment with words on an increasing basis. Speak in sentences with three or more words.</li> <li>• Understand self in relation to others.</li> <li>• Can paint with large brush and tear paper.</li> <li>• Complete a form puzzle with large knobs.</li> <li>• Begin to turn pages one at a time.</li> <li>• Can repeat representative gestures and motions such as “Itsy, Bitsy Spider,” or “I’m a Little Teapot.”</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Develop problem solving skills and empathy by predicting what will happen next and pretending to be favorite characters in books, stories, or songs.</li> <li>• Help to develop analytical skills by listening and responding to music, poems, drama games, and looking at visual art and describing the details.</li> <li>• Promote physical development and self-confidence through dance and creative movement. Children learn how to use different parts of their body to express themselves.</li> <li>• Drawing, painting, games, and songs promote different concepts such as loud and quiet, hard and soft, light and dark, etc.</li> <li>• By stringing beads or drawing on paper, hand coordination is developed.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Continue to build on experiences in music, drama, dance, and art and make arts-based activities a daily routine.</li> <li>• Incorporate singing, storytelling and dance into daily experiences (e.g., eating lunch, nap time, and saying good-bye). Identify shapes, textures, and colors in foods and clothing.</li> <li>• Tell and act out family stories about grandparents, aunts and uncles, and others.</li> <li>• Assist children in using brushes and paint and mold objects with clay.</li> <li>• Create simple costumes for drama and theater activities (e.g., dress-up in old clothes).</li> <li>• Take children to child-friendly museums, libraries, and live performances to introduce them to different aspects of their community.</li> </ul>

# Preschoolers

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p>Preschoolers’ strengths and motor skills along with their more adult-like body proportions allow greater opportunities to explore the world.</p> <p>Children can count to five and higher during this stage.</p> <p>They start to play with other children and are more likely to share.</p> <p>They are generally more cooperative and enjoy new experiences..</p>	<p>three to four years</p>	<ul style="list-style-type: none"> <li>• Ask many questions, mainly those that begin with “why.”</li> <li>• Talk about things and make up stories.</li> <li>• Print large capital letters using pencil or crayon.</li> <li>• Cut figures with scissors, and may be able to print first name.</li> <li>• Push and pull a wagon.</li> <li>• Attempt to get dressed on their own.</li> <li>• Gain a sense of direction and relationship to others’ space.</li> <li>• Begin to show social skills and manners.</li> <li>• Can match shapes, colors, and patterns.</li> <li>• Can draw faces with some detail.</li> <li>• With direction, can play group games such as “Ring Around the Rosey,” and musical chairs.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Contribute to the child’s ability to learn causality. New problems pose questions and encourage children to seek their own answers and act on choices.</li> <li>• Help develop language skills by reciting poems and finger plays. Number skills are developed through music (e.g., counting rhythm and beats when playing a musical instrument).</li> <li>• Dance helps to build motor control, body relationships, and directionality.</li> <li>• Spatial acuity is developed through drawing, sculpting, and other visual arts.</li> <li>• Social skills are encouraged by group activities such as learning dance steps or singing songs.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Pantomime characters from books read with children. Ask them to guess characters.</li> <li>• Imitate movements made by objects (such as cars) and other people (such as drivers).</li> <li>• Construct collages using paper, glue, scissors, and magazine cut outs. Talk with them about the collage or create a story together.</li> <li>• Hum tunes to familiar songs and allow children to add the lyrics that go with the melody.</li> <li>• Allow children to observe themselves in the mirror while dancing or acting out a story.</li> <li>• Bring small groups of children to interactive performances and exhibits.</li> </ul>



## Preschoolers (cont.)

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p>Preschoolers learn greatly from interaction with others. They begin to understand that they have feelings and opinions that are different from others.</p> <p>Children at this stage are more likely to understand and remember the relationships, concepts, and strategies that they acquire through first-hand, meaningful experiences.</p> <p>They have longer attention spans and enjoy activities that involve exploring, investigating, and stretching their imagination.</p>	four to five years	<ul style="list-style-type: none"> <li>• Can copy simple geometric figures, dress self, and use more sophisticated utensils.</li> <li>• Use language to express thinking and increasingly complex sentences in speaking to others. Express their own feelings when listening to stories.</li> <li>• Enjoy using words in rhymes and understand nonsense and using humor.</li> <li>• Can be very imaginative and like to exaggerate.</li> <li>• Say and begin writing the alphabet.</li> <li>• Can identify what is missing from a picture (such as a face without a nose.)</li> <li>• Can identify basic colors.</li> <li>• Have better control in running, jumping, and hopping but tend to be clumsy.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Strengthen non-verbal, cognitive skills by encouraging children to describe people in their world using pictures, body movements, and mime.</li> <li>• Provide creative outlets for pre-reading skills through activities such as making up stories, reciting poems, and singing songs with puppets and stuffed animals.</li> <li>• Children begin to make observations by role-playing human and animal characters in a variety of imaginary settings.</li> <li>• Memory is strengthened by repeating stories, poems, and songs.</li> <li>• By using clay or other art supplies, children learn to make choices and how to make things happen.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Discover with children how the body can move to music and the difference when there is no music.</li> <li>• Create music with children using empty containers as drums. (Empty plastic containers filled with beans and rice can serve as maracas, for example.)</li> <li>• Make a patchwork quilt with scraps of materials sewn together with yarn. Create and illustrate stories based on the quilt.</li> <li>• Encourage children to assume roles of family members or literary figures in improvisations. Base them on children's experiences, family customs, books, or songs.</li> <li>• Recreate drawings from favorite books.</li> </ul>



## School-Age Children

Stages	Ages	Examples of What Children Do During this Stage	Sample Arts Experiences that Promote Learning	What Adults and Children Can Do Together in the Arts
<p>School-age children are able to make conscious decisions about art, music, dance, and theater and respond to them with feelings and emotion.</p> <p>They learn to compare and contrast different sounds, pictures and movements.</p> <p>They become increasingly skilled at creating their own art, songs, stories and dance movements.</p> <p>Since children learn in an integrated fashion, it is vital that their learning experiences incorporate multiple domains of development including cognitive, physical, and socio-emotional.</p>	<p>five to eight years</p>	<ul style="list-style-type: none"> <li>• Have good body control for doing cartwheels and better balance for learning to ride a bike.</li> <li>• Play jump rope and hop scotch.</li> <li>• Can build inventive model buildings from cardboard and other materials.</li> <li>• Begin spelling, writing, and enjoy telling stories to other children and adults.</li> <li>• Become increasingly independent and will try new activities on their own.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Children will learn many ways of using their own language to tell stories. This can be encouraged by telling folktales and stories through pantomime, drawing, and music.</li> <li>• Through the artistic process, children learn what works and what doesn't. They also learn how to think about making choices when experiencing music, dance, theater, and art.</li> <li>• Children develop higher levels of thinking by learning to look at others' artwork or performances and developing an opinion.</li> <li>• When discussing music, art, dance, and theater, children can talk in terms of likes and dislikes. This builds judgment and analytical skills.</li> </ul>	<p><i>Continue previous experiences as well as the following:</i></p> <ul style="list-style-type: none"> <li>• Represent familiar actions like making pizza and doing chores in creative movement and dance activities. Allow the child to choose movements and ask the reasons for those choices.</li> <li>• Write and recite poetry and paint pictures that depict themes such as nature, school, and family. Ask questions and encourage discussion.</li> <li>• Exhibit children's artwork, and hang it so others can look at and respond to it.</li> <li>• Make scrapbooks or portfolios to keep favorite stories, photos, and artwork.</li> <li>• Collect tapes and recordings of music and encourage children to select favorites.</li> <li>• Encourage improvisation and stories, and provide materials that offer imaginary props.</li> </ul>



# Recommendations

## The Task Force recommends:

### **That individuals and organizations that specialize in the arts:**

- Address arts education in preschools and other settings by creating standards or guidelines with teachers and others working with young children.
- Encourage and provide professional development opportunities for arts teachers, librarians, and artists to become knowledgeable about the special development characteristics and learning styles of young children.
- Advocate for the inclusion of all art forms (dance and drama in addition to music, visual arts, and literature) in school curriculum and early childhood classrooms and centers.
- Make the report available to members and colleagues.

### **That individuals and organizations that specialize in educating young children:**

- Offer instructional opportunities to those who work in the early childhood field to explore arts materials and activities that are appropriate for young children, and assist them in developing high-quality curriculum and programs for young children in the arts. Where possible, encourage those working with young children to integrate reading and writing activities into arts activities.
- Include arts education and cultural organizations in the process that informs early childhood reports and recommendations, especially those that call for a rich range of activities either directly in or associated with the arts that support children's creativity and language development. By using the language of the arts, early childhood educators, parents, and others become more familiar with the arts such as dance, music, drama, visual arts, and creative writing and bring attention to community and school resources available in the arts.
- Assist parents and other care givers in understanding the importance of the arts and the role of the arts in supporting children's creativity, expression, and physical and language development.
- Assist parents and care givers in designing and implementing activities that will foster creativity, expression, and physical and language development.
- Make the report available to members and colleagues.

### **That the education research community:**

- Conduct studies that examine and define the effects of arts education on the learning and development of children from birth to age five, as well as those in the primary grades (as indicated in the Arts Education Partnership's Priorities for Arts Education Research).
- Continue to research and refine the relationship between the arts and literacy development.

# References

## Focus on Early Childhood Development and Education

America Reads Challenge. The US Department of Education provides information about this initiative on its Web site at <http://www.ed.gov> or by calling 202/401-8888.

'America Reads' Is Taking Hold at Grassroots. (1998, May 6). *Education Week*.

Boyer, E. L. (1991). *Ready To Learn: A Mandate for the Nation*. Princeton, NJ: Carnegie Foundation for the Advancement of Teaching.

Families and Work Institute. (1997). *Tips for Parents*. New York: Families and Work Institute. (Also reprinted in *Special Early Childhood Report 1997*, report by the National Education Goals Panel.)

Kagan, S. L., & Cohen, N. E. (1997). *Not by Chance: Creating an Early Care and Education System for America's Children*. New Haven, CT: Yale University, The Quality 2000 Initiative.

Snow, C. E., Burns, M. S., & Griffin, P. (Eds.). (1998). *Preventing Reading Difficulties in Young Children*. Washington, DC: National Academy of Sciences, National Research Council.

The White House Conference on Child Care. (November 1997). The White House Web site has more information at <http://www.whitehouse.gov/WH/New/Childcare/>.

*Years of Promise: A Comprehensive Learning Strategy for America's Children*. (1996). New York, NY: Carnegie Corporation, Carnegie Task Force on Learning in the Primary Grades.

## Guiding Principles

The following primary references informed multiple aspects of this report beyond the particular areas in which they are listed.

Edwards, C. P., & Springate, K. W. (December 1995). *Encouraging Creativity in Early Childhood Classrooms*. ERIC Digest.

*Head Start Program Performance Standards and Other Regulations*. (1998). Washington, DC: US Department of Health and Human Services, Head Start Bureau.

*National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts*. (1994). Reston, VA: Consortium of National Arts Education Associations.

*Opportunity-To-Learn Standards for Arts Education*. (1995.) Reston, VA: Consortium of National Arts Education Associations.

*Reaching Potentials: Transforming Early Childhood Curriculum and Assessment*, Volume 2. (1995.) Washington, DC: National Association for the Education of Young Children.

## Benchmarks

America Reads Challenge. (1997). *Read\*Write\*Now: Activities for Reading and Writing Fun (Grades K-6)*. Washington, DC: US Department of Education, America Reads Challenge.

Berger, K. S. (1986). *The Developing Person Through Childhood and Adolescence* (2d ed.). New York, NY: Worth Publishers.

Caplan F., & Caplan, T. (1995). *The First Twelve Months of Life: Your Baby's Growth Month by Month* (rev. ed.). New York: Bantam Books.

Lief, N. R., Fahs, M. E., & Thomas, R. M. (1997). *The First Three Years of Life*. Edison, NJ: Smithmark Publishers.

Maxim, George W. (1997). *The Very Young: Guiding Children From Infancy Through the Early Years*. (5th ed.). Upper Saddle River, NJ: Prentice Hall Press.

Music Educators National Conference. (1995). *Prekindergarten Music Education Standards*. Reston, VA: MENC—The National Association for Music Education.

Bredenkamp, Sue, & Copple, Carol (Eds.) (1997). *Developmentally Appropriate Practice for Early Childhood Programs* (rev. ed.). Washington, DC: National Association for the Education of Young Children.

Palau, N. (1992). *Helping Your Child Get Ready for School with Activities for Children from Birth Through Age Five*. Washington, DC: US Department of Education, Office of Educational Research and Improvement.



## Appendix

Below are examples of arts-based early childhood resources, research, and programs that are available in a companion database to this report. The database is available through the Wolf Trap Institute for Early Learning Through the Arts Web site (<http://www.wolf-trap.org>). This is not a complete listing; the items included here are only a representative sampling of what is available. Development of the database is on going and recommendations for inclusion can be submitted to the Arts Education Partnership, One Massachusetts Avenue, NW, Suite 700, Washington, DC 20001-1431, or by fax at 202/408-8076.

All listings in the database must address young children between birth and age eight, and must focus on at least one art form (music, dance, drama, visual art, folk art, literary art, etc.). Recommendations must support the Guiding Principles contained in this document.

Resources may include books, videos, magazines, brochures, newsletters, and other materials that can be used by teachers, administrators, artists, parents, and others and must inform arts programs for young children.

Research may include research on programs, qualitative or quantitative analysis, statistics, journals, and other materials that address the impact of the arts on the lives of young children.

Programs may include preschools, museums, organizations, schools, child care, and others that provide and support opportunities for young children in the arts on a regular basis. They also may include professional development programs and training for teachers, artists, and care providers.

**IMPORTANT:** Please note that inclusion in this database does not imply endorsement by the Arts Education Partnership or any of its participating organizations. All resources that are submitted and that meet the criteria described in the paragraphs above will be included.

### Resources

#### *National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts*

This volume contains content and achievement standards for music, dance, theatre, and visual arts for grades K-12. Developed by the Consortium of National Arts Education Associations (American Alliance for Theatre & Education, Music Educators National Conference (MENC), National Art Education Association, and National Dance Association) under the guidance of the National Committee for Standards in the Arts. 1994. 148 pp. #1605. \$20.00/\$16.00 for MENC members.

Contact: MENC—The National Association for Music Education, 1806 Robert Fulton Dr., Reston, VA 22091. Phone: 703/860-4000, 800/828-0229. Web site: [www.menc.org](http://www.menc.org).

#### *Prekindergarten Music Education Standards*

This brochure contains content and achievement standards for children aged two to four, along with information to help care providers help children meet those standards. Also included are opportunity-to-learn standards (specifying the physical and educational conditions necessary to enable every student to meet the content and achievement standards), plus a resource list. 1995. Set of 10 brochures. #4015. \$9.00/\$7.20 for MENC members.

Contact: MENC—The National Association for Music Education, 1806 Robert Fulton Dr., Reston, VA 22091. Phone: 703/860-4000, 800/828-0229. Web site: [www.menc.org](http://www.menc.org).

### ***A Guide for Using Creative Drama in the Classroom, PreK-6***

Written by Lenore Blank Kelner, this set of activities was first published in a curriculum document, *A Practical Guide for Using Creative Drama in the Classroom*. This guide offers a series of creative drama activities designed especially for use in the PreK-6 classroom. Includes bibliographic references. 1993.

Contact: Heinemann Publishers, 361 Hanover Street, Portsmouth, NH 03801. Phone: 603/431-7894.

### ***The Drama Theatre Teacher***

Produced by the American Alliance for Theatre and Education, this journal offers practical articles on theatre education with an emphasis on classroom instruction K-12. Back issues have focused on Structuring Drama Sessions, Curriculum Issues, Assessment, Storytelling, Teacher as Innovator, Shakespeare's Legacy, Diversity in Drama, and Advocacy. The Spring 1992 issue (Vol. 4, No. 3) included an article on the assessment of preschool drama programs. It outlines the growing interest among preschool teachers in incorporating drama activities in their programs and addresses the need for classroom evaluation or assessment of the benefits of a preschool drama program. Back issues are available for \$7.50 each.

Contact: American Alliance for Theatre and Education, Theatre Department, Arizona State University, PO Box 872002, Tempe, AZ 85287-2002. Phone: 602/965-6064. E-mail: aateinfo@aate.com. Web site: www.aate.com.

### ***Guide To Creative Dance for the Young Child***

A guide to developmentally appropriate content, structure and environment, and assessment of creative dance for ages three through eight. Includes sample assessment descriptors and additional resources. 1990. #305-10014. \$7.00/\$9.00 for National Dance Association members.

Contact: National Dance Association, 1900 Association Dr., Reston, VA 20191. Phone: 703/476-3436. Fax: 703/476-9527. Web site: www.aahperd.org/nda/nda.html.

### ***Elementary Art Programs: A Guide for Administrators***

A landmark volume from the National Art Education Association's Elementary Division that addresses fundamental issues central to the administration of elementary art education in American schools. It answers questions about key standards concerning content, materials, instruction, and more. This guide also addresses 16 fundamental questions school administrators should ask about elementary art programs and is an important policy resource. It is designed to provide suggestions on organizing, implementing, and assessing elementary art programs. Use with parents and community groups. 24 pp. 1992. \$10.00/ \$5.00 for National Art Education Association members.

Contact: National Art Education Association, 1916 Association Dr., Reston, VA 20191-1590. Phone: 703/860-8000. Fax: 703/860-2960. Web site: www.naea-reston.org.

### ***Imagine! Introducing Your Child to the Arts***

Published by the National Endowment for the Arts, this book is designed to show parents some practical ways to introduce young children to the arts. It revises and updates an earlier publication, *Three Rs for the '90s*. Introduction by author Robert Coles. 72 pp. 1997.

Contact: Office of Communications, Room 614, National Endowment for the Arts, 1100 Pennsylvania Ave. NW, Washington, DC 20506. Phone: 202/682-5570. Web site: arts.endow.gov.

### ***Considering Children's Art: Why and How To Value Their Works***

If it is to take its proper place in children's education, teachers must learn how to look at children's art. The author's thoughtful, in-depth approach to children's artwork shows us how much we are missing and how we can begin having rich dialogue with children. 1995. #102. \$8.00.

Contact: National Association for the Education of Young Children (NAEYC), 1509 16th St., NW, Washington, DC 20036-1426. Phone: 202/232-8777 (ext. 604), 800/424-2460 (ext. 604). Web site: [www.naeyc.org](http://www.naeyc.org)

### ***Developmentally Appropriate Practice in Early Childhood Programs, revised edition.***

Includes principles underlying developmentally appropriate practice and guidelines for classroom decision making. Also gives overviews of developmental periods, infancy through primary grades, and examples and rationale for practice. Original edition published in 1986 and expanded in 1987. Chapters include the NAEYC position statement; developmentally appropriate practice in early childhood programs serving children from birth through age eight; the early childhood teacher as decision maker; developmentally appropriate practice for infants and toddlers; developmental milestones; examples of appropriate and inappropriate practices for infants and toddlers; examples of appropriate and inappropriate practices for three- to five-year-olds; and examples of appropriate and inappropriate practices for six- to eight-year-olds. 1997. #234. \$8.

Contact: National Association for the Education of Young Children, 1509 16th St., NW, Washington, DC 20036-1426. Phone: 202/232-8777 (ext. 604), 800/424-2460 (ext. 604). Web site: [www.naeyc.org](http://www.naeyc.org)

## **Research**

### ***Research in Review. From Research to Practice: Preschool Children and Their Movement Responses to Music***

Published in *Young Children*, the journal of the National Association for the Education of Young Children, this research has implications regarding creative movement experiences that will more effectively help children express the music they hear. Vol. 47, No. 1, 1991, pp. 22-27. \$5.00.

Contact: National Association for the Education of Young Children, 1509 16th St., NW, Washington, DC 20036-1426. Phone: 202/232-8777 (ext. 604), 800/424-2460 (ext. 604). Web site: [www.naeyc.org](http://www.naeyc.org)

### ***Drama and Sign Language: A Multisensory Approach to the Language Acquisition of Disadvantaged Preschool Children.***

Written by Victoria Brown, this article was published in *Youth Theatre Journal*, a quarterly publication of the American Alliance for Theatre and Education. The article describes a study in which drama and sign language were used in a multisensory approach to language learning to tap the physical, kinesthetic, and visual abilities of the population under investigation. Sixty four-year-old Head Start children participated in activities combining drama and sign language for four days a week throughout the 1987-88 school year. The teacher-directed activities resulted in significantly higher scores for children in the treatment group on the Head Start Measures Battery, Language Scale, than for the 60 children in the control group. Vol. 6, No. 3, 1992.

Contact: American Alliance for Theatre and Education, Theatre Department, Arizona State University, PO Box 872002, Tempe, AZ 85287-2002. Phone: 602/965-6064. E-mail: [aateinfo@aate.com](mailto:aateinfo@aate.com). Web site: [www.aate.com](http://www.aate.com).



### ***Three Orientations to Art in the Primary Grades: Implications for Curriculum Reform***

Written by Liora Bresler, this article in *Arts Education Policy Review* reports on a three-year study of the operational and formal curricula in the visual arts, music, drama, and dance. Discusses three operational types of art education: the “little intervention” model, the production-oriented curriculum, and the guided-exploration orientation. Vol. 94, No. 6, 1993, pp. 29-34. Subscriptions \$36 for individuals, \$63 for institutions.

Contact: Heldref Publications, 1319 Eighteenth St., NW, Washington, DC 20036-1802.  
Phone: 202/296-6267. Subscription orders: 800/365-9753.

### ***Learning Improved by Arts Training***

Written by Martin Gardiner, this article in *Nature* analyzes the relationship between arts training and different aspects of learning. May 1996, p. 284.

Contact: Subscriptions Department, *Nature*, 345 Park Ave. South, 10th Floor, New York, NY 10010-1707.  
Phone: 615/377 0525. (Reprints also available from UMI, phone: 800/248-0360).

### ***Music Training Causes Long-Term Enhancement of Preschool Children’s Spatial-Temporal Reasoning***

This research was conducted by Frances Rauscher, Gordon Shaw, and others, and was published in the journal, *Neurological Research*. The study assessed music training on preschool children’s spatial-temporal reasoning. Spatial-temporal improvement was noted in children receiving private piano and keyboard lessons. The researchers propose that an improvement of the magnitude reported may enhance the learning of standard curricula, such as mathematics and science, that draw heavily upon spatial-temporal reasoning. Vol. 19, No. 1, February 1997.

Contact: *Neurological Research*, c/o Forefront Publishing Group, 5 River Rd., Suite 113, Wilton, CT 06897.  
Phone: 203/834-0631. (Reprints also available from UMI, phone: 800/248-0360).

### ***Louie Comes to Life: Pretend Reading with Second Language Emergent Readers***

Written by Chris Carger, this November 1993 article, published in *Language Arts*, illustrates how using repeated readings with pretend readings can provide a framework for language growth for kindergarten-emergent second language learners. The research was based on a pilot study of the effectiveness of such instruction. It finds that children grew in their ability to convey meaning with more emotional expression and self-confidence. ERIC document EJ470459, v. 70, n. 7, pp. 542-47.

Contact: ERIC Documents, 1-800-LET-ERIC (800/538-3742). (Reprints also available from UMI, phone: 800/248-0360).

### ***Contributions to an Understanding of the Music and Movement Connection***

Written by Susan Young, this article, published in *Early Child Development and Care*, describes the alternative conceptions to the connection between music and movement by relating aspects of recent research on infant-care giver interaction to musical development. It claims that existing explanations seem to fall short of providing an explanation adequate for the immediate, expressive, and integrated nature of this bond. ERIC document EJ521935, January 1996, pp. 1-6.

Contact: ERIC Documents, Phone: 1-800-LET-ERIC (800/538-3742).

## Programs

### *Smithsonian Early Enrichment Center*

The Smithsonian Early Enrichment Center (SEEC) is an NAEYC-accredited nonprofit, educational organization, established by the Smithsonian Institution in 1988. SEEC's child development center for infants, toddlers, and two-year-olds accommodates 30 children in the Smithsonian's Arts & Industries Building, and 50 preschoolers in the National Museum of American History. Daily activities range from museum excursions to creating museum exhibits of their own. SEEC's program expanded in 1998 to include a kindergarten program. SEEC also offers a summer enrichment program for six- and seven-year-old children. The SEEC philosophy is based upon five key concepts: child-oriented learning, real-world integrated learning, cultural diversity, critical thinking skills, and aesthetic awareness. "Museum Magic" is a museum-based curriculum developed for the SEEC program and serves as the foundation for daily activities in classrooms, the museum, and the community. SEEC also regularly offers innovative training seminars for museum professionals and early childhood educators, especially for those interested in using objects to teach young children.

Contact: Smithsonian Early Enrichment Center, National Museum of American History, 14th Street and Constitution Avenue, NW, Washington, DC 20560. Phone: 202/357-4079. Fax: 202/357-2818. Web site: [www.si.edu/organiza/centers/seec](http://www.si.edu/organiza/centers/seec).

### *Different Ways of Knowing*

Different Ways of Knowing (often called DWoK) is an inquiry-based, arts-infused, interdisciplinary professional development program for teachers, administrators, and other stakeholders sponsored by the Galef Institute. DWoK embraces learning through and with the arts, showing the multiple contexts in which they are integral to understanding a complex world. DWoK is a research-based and tested school reform initiative that attempts to engage and strengthen the linguistic, mathematical, artistic, and intuitive abilities of students in grades K-7. The program currently serves more than 3,000 classrooms in 300 school communities in nine states.

Contact: Sue Beauregard or Amy Berfield, The Galef Institute, 11050 Santa Monica Blvd., Third Floor, Los Angeles, CA 90025-3594. Phone: 310/479-8883. Fax: 310/473-9720. E-mail: [sue@galef.org](mailto:sue@galef.org) or [amy@galef.org](mailto:amy@galef.org). Web site: [www.dwoknet.galef.org](http://www.dwoknet.galef.org).

### *Start with the Arts*

Start with the Arts is an instructional program for four-, five-, and six-year-olds that uses the arts to assist young children, including those with disabilities, in exploring themes commonly taught in early childhood classrooms. The program develops basic literacy skills and offers engaging arts activities teachers can apply to all curricular areas. Instructional materials are included for parents to continue their children's learning at home. Start with the Arts is being implemented in hundreds of classrooms across the country, providing creative learning opportunities through the arts. Very Special Arts sponsors Start with the Arts, and offers Institutes that provide artists, educators, and parents the opportunity to explore techniques for incorporating the program into existing early childhood curricula, to learn strategies for promoting inclusion of children with disabilities into grade level classrooms, and to network with veteran Start with the Arts educators.

Contact: Very Special Arts, Start with the Arts Program Manager, 1300 Connecticut Ave. NW, Suite 700, Washington, DC 20036. Phone: 202-628-2800 or 800/933-8721. TDD: 202/737-0645. E-mail: [swta@vsarts.org](mailto:swta@vsarts.org). Web site: [www.vsarts.org](http://www.vsarts.org).

### ***Wolf Trap Institute for Early Learning Through the Arts***

The Wolf Trap Institute for Early Learning Through the Arts, a program of the Wolf Trap Foundation for the Performing Arts, was established in 1981 under a grant from the Head Start Bureau of the US Department of Health and Human Services. The goal of the Institute is to provide professional development opportunities to early childhood professionals in the use of performing arts techniques that help young children learn basic academic concepts as well as life skills. The Wolf Trap Institute and its regional programs employ professional actors, dancers, storytellers, and musicians to provide services to the early childhood community, including teacher workshops, residencies in preschool classrooms, parent involvement workshops, and field trips to Wolf Trap and other performing arts centers. The Wolf Trap Institute also offers *Stages for Learning: Performing Arts Activities for Preschool Children*, a collection of Wolf Trap performing arts-based curriculum activities supported with audiocassettes. *Stages* is available to early childhood educators who participate in Wolf Trap residencies.

Contact: Wolf Trap Institute for Early Learning Through the Arts, 1624 Trap Rd., Vienna, VA 22182.  
Phone: 703/255-1933. Fax: 703/255-1924. Web site: [www.wolf-trap.org/institute](http://www.wolf-trap.org/institute).

### ***Learning To Read Through the Arts Program***

Learning To Read Through the Arts Program is an intensive, individualized arts-based reading program for students in grades two through seven. The program can be adapted for use at the kindergarten and first grade levels. Reading teachers, classroom teachers, professional artists, and/or art teachers are trained in the Learning To Read Through the Arts methodology. It is an experiential, holistic, interdisciplinary approach to learning designed to improve students' thinking, listening, reading, and writing abilities. Through a variety of hands-on activities in the visual and performing arts, staff develop their own interdisciplinary themes integrating all curricular areas for multicultural populations. The program is appropriate for use by students of all learning levels and special needs.

Contact: Bernadette C. O'Brien, Executive Director, Learning To Read Through the Arts Program,  
c/o Business and Industry for the Arts in Education, Inc., PO Box 52, Glen Rock, NJ, 07452.  
Phone: 201/445-2395. Fax: 201/445-6389. E-mail: [bcob@worldnet.att.net](mailto:bcob@worldnet.att.net).



# Members of the Task Force on Children's Learning and the Arts: Birth to Age Eight

## Co-Chairs

**Dr. Martha Farrell Erickson**  
Children, Youth and Family Consortium  
University of Minnesota

**Miriam C. Flaherty**  
Wolf Trap Foundation for the Performing Arts

**Dr. Carol Copple**  
National Association for the Education of Young Children

**Kassie Davis**  
Illinois Arts Council

**John Devol**  
Arts Horizons, Inc.

## Members

**Dr. Ellyn Berk**  
Panasonic Learning Lab

**Bonnie Bernau**  
Very Special Arts

**Lynson Moore Bobo**  
US Department of Education

**Yvonne Bolling**  
US Department of Defense Education Activity

**Dr. Jane Bonbright**  
National Dance Association

**Victoria Brown**  
Gallaudet University, Theatre Arts Department  
American Association of Theatre in Education

**Ralph Burgard**  
Burgard Associates/A+ Schools

**Karen Lee Carroll**  
Maryland Institute, College of Art

**Elena Cohen**  
Educational Services Inc.

**Betsy Coley**  
Alabama Alliance for Arts Education

**Elizabeth Doggett**  
US Department of Education  
Office of Special Education and Rehabilitation Services

**Jamie Driver**  
OPERA America

**Alan Fox**  
Education Development Center, Inc.

**Rita Foy**  
National Institute on Student Achievement,  
Curriculum & Assessment  
US Department of Education

**Gwen Freeman**  
National Head Start Association

**Carol Sue Fromboluti**  
US Department of Education  
National Institute on Early Childhood  
Development and Education

**Dr. Martin Gardiner**  
Brown University  
Center for Study of Human Development

**Gail Gross**  
National Association of Elementary School  
Principals



**Linda Hargan**

Kentucky Collaborative for Teaching & Learning  
Galef Institute

**Doug Herbert**

National Endowment for the Arts

**Maggie Holmes**

National Head Start Association

**Jennifer Horney**

North Carolina Alliance for Arts Education

**Sarah Howes**

US Department of Education  
Office of the Secretary

**Laura Johnson**

TRW Foundation

**Naomi Karp**

US Department of Education  
National Institute on Early Childhood  
Development and Education

**Nancy Langan**

Americans for the Arts

**Mimi Liebeskind**

Business and Industry for Arts in Education

**Dr. Joan Lombardi**

US Department of Health, Human Services  
Child Care Bureau/ Administration on Children,  
Youth and Families

**Deborah McHamm**

A Cultural Exchange

**Robert Morrison**

National Association of Music Merchants/  
American Music Conference

**Kathleen Paliokas**

Council of Chief State School Officers

**Kristen Piersol**

DC Commission on the Arts and Humanities

**Elsa Posey**

National Registry of Dance Educators

**P.J. Prokop**

Providence Performing Arts Center

**Carol Rasco**

US Department of Education  
America Reads Challenge

**Dr. Deborah Reeve**

National Association of Elementary School  
Principals

**Susan Roman**

The Association for Library Services to Children  
American Library Association

**Patrick Scott**

Pacific Oaks College, Children's School and  
Research Center

**Barbara Shepherd**

John F. Kennedy Center for the Performing Arts

**Rachel Strauss**

Binney & Smith, Inc.

**Pat Spahr**

National Association for the Education of Young  
Children

**Louise Trucks**

Association of Institutes for Aesthetic Education

**An-Ming Truxes**

Connecticut Commission on the Arts

**Joanne Vena**

Illinois Arts Council

**Ann R. Walker**

National Association of Elementary School  
Principals

**Sheida White**

National Center for Educational Statistics

**Martha-Ming Whitfield**

Vermont Arts Council

**Peggy Wise**

Suzuki Orff School for Young Musicians

**Sidney Witten**

Garrison Elementary School

**E. Dollie Wolverton**

Head Start Bureau,  
US Department of Health & Human Services

### **Arts Education Partnership staff**

**Dick Deasy**

**Sara Goldhawk**

**Alesha Pulsinelli**

**Carl Andrews, Intern**



For more information about the Task Force, its Position Paper, and its member organizations, please see the Arts Education Partnership Web site at <http://aep-arts.org>.







# Young Children and the Arts: Making Creative Connections -- A Report of the Task Force on Children's Learning and the Arts: Birth to Age Eight

**Publisher(s):** Arts Education Partnership

**Author(s):** Sara Goldhawk

**Date Published:** 1998-01-01

**Rights:** Copyright 1998 Arts Education Partnership.

**Subject(s):** Arts and Culture

**IssueLab Permalink:** <http://www.issuelab.org/permalink/resource/7839>

---

**This social sector resource is permanently archived with IssueLab.**

IssueLab permalink: <http://www.issuelab.org/permalink/resource/7839>

Metadata last modified: 2015-04-10

Date file archived: 2012-01-13

Date this page generated to accompany file download: 2015-05-20

IssueLab, a service of the Foundation Center, works to more effectively gather, index, and share the collective intelligence of the social sector. We provide free access to thousands of case studies, evaluations, white papers, and issue briefs published by foundations, nonprofits, and academic research centers that address some of the world's most pressing social problems. Visit [www.issuelab.org](http://www.issuelab.org) where you can search, browse, access, and share social sector resources.